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FUN WITH CHORDS

by Wally Kappelmann

This book shows you how easy it is to have fun playing chords. In the pages to follow, you'll become familiar with various types of chords. You'll learn how to use them easily and effectively. This, in turn, will make you a better player.

While this material can be applied to any keyboard instrument, it's aimed mainly at the new single keyboards with automatic bass. Since the book is general in nature, you'll want your owner's guide handy should you need to clarify various features mentioned in the following pages.

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Publications

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What Chords Are

Musical accompaniment most often consists of chords and appropriate bass tones. Think of each chord and its corresponding bass tone as one inseparable unit. The fact is, **a chord consists of three or more tones played at the same time.** The bass is merely one of these tones played a lot lower than the others.

Technology has made it possible for you to play many kinds of chords — and the proper bass tones — with a minimum of effort and less musical knowledge. This book presumes that your keyboard is capable of providing easy play (or one-finger) chords, and/or allowing you to form your own chords, generally with the correct bass tone added automatically. Which types of chords are provided in each of these two modes can be determined by consulting your owner's guide.

FUN WITH

EASY-PLAY CHORDS

PART I

Getting Started

Begin by setting up the controls as follows. Naturally, the exact setting depends on which voices and controls are on your keyboard (look at your owner's guide).

Solo section (or upper keyboard): Flute, Vibrato or Tremolo

Accompaniment section (or lower keyboard): Piano

Bass: Flute or Tibia — 8 or 16

Other: Memory or Hold; Set up for easy-play (one-finger) chords

Chances are, the automatic accompaniment, or easy-play, part of your keyboard is marked in some way with letter-names, at least for the white keys. Regardless, Figure 1 puts you on common ground with this book.

Figure 1

Chord-Types and Their Symbols

In this part of the book, you'll deal mainly with three types of chords: major, minor, and seventh chords. Figure 2 shows the symbols for the A minor, C major, F major, and G seventh chords. **Check your owner's guide regarding playing minor and seventh chords.**

Each chord symbol tells you which easy-play chord key to press. If you have a memory, or hold, feature, all you do is press and release each chord key. Memory keeps the chord playing until you press the next chord key (or until you shut off the memory).

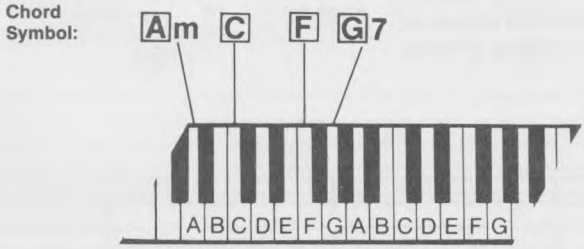


Figure 2

If you don't have a memory feature, just hold down the required chord key(s).

NOTE: If you wish to form your own chords, see the chord chart on page 27.

How To Get Comfortable Playing with Rhythm

After checking your owner's guide (if necessary), set up a bossa nova or rumba rhythm and start the drums playing. Adjust the tempo control to a medium-slow playing speed. As you listen to the drum rhythm, you'll notice a *beat* or *tempo* light flashing (if you have one). This represents the first beat in each measure. As you watch the light, listen to the drums. Picture a drummer actually playing the rhythm you hear. Listen to how the various drum voices relate to the light flashes. The idea here is to really get into the rhythm — that's where the fun of making music is.

Now play the A minor chord and listen to how the chords and bass combine with the drums. Since the light flashes on the first beat of each measure, try counting "1 - 2 - 3 - 4 - 1 - 2 - 3 - 4" along with the rhythm, so that each light flash is "1".

Stop the rhythm and select another drum pattern — rock, for instance — and count along with what you hear in relation to the light flashes. What the bass, chords, and drums play should be the only thing that changes. The light and your counting should be the same as before. Regardless of the rhythm you use, it should look something like what's shown in Figure 3.

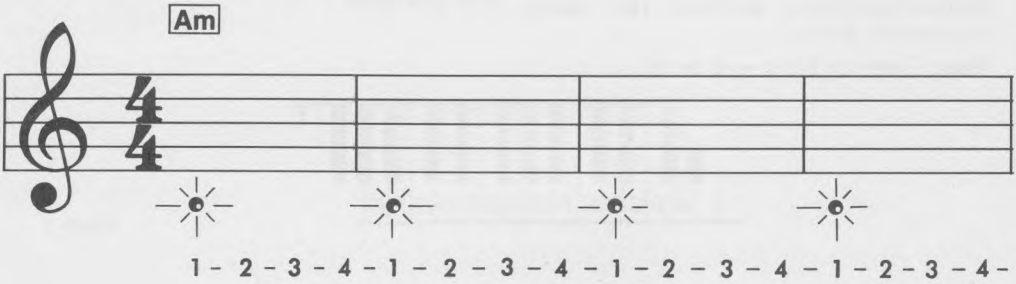
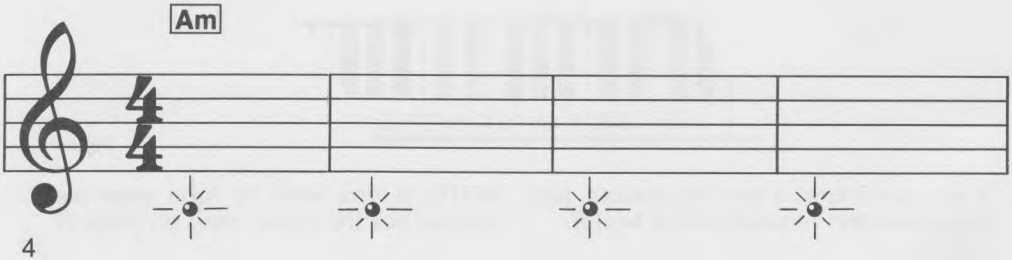


Figure 3

The counting is purely to help you FEEL the flow of any rhythm you choose in relation to the downbeat light. You don't want to count while you play a song — it would only get in your way.

Figure 4 uses the four chords that you just learned. The downbeat light flashes are indicated to help you know when to change chords; ALWAYS listen, however. Eventually, you should not have to look at the light once you begin playing a song.

If the tempo seems comfortable, play the A minor chord on any light flash you wish. While the A minor is playing the first four measures, prepare to play the F chord at the start of the second line. Memory (or Hold) can be very helpful at this point. Repeat Figure 4 as often as you wish until you're able to change chords smoothly and easily. Try to feel when to change chords.



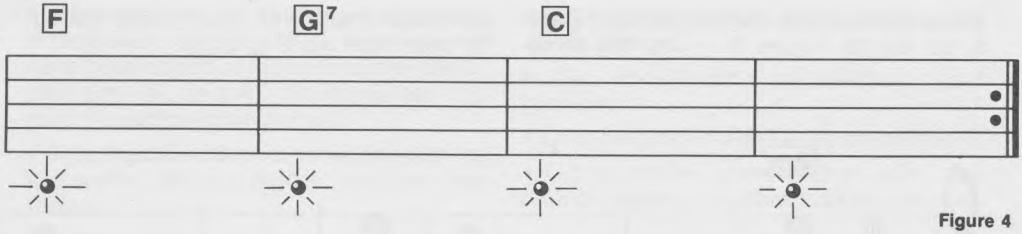


Figure 4

Feelings

Figure 5 is a simplified version of the accompaniment for FEELINGS. The chords in the first two lines are the same as Figure 4; therefore, you already can play them. The repeat sign (:‖) tells you to play these lines twice. The chords in the last two lines are the same as the second line: a measure of F, a measure of G7, and two measures of C chord. These also should be easy to play. The lyrics are shown as a guide, in the same way numbers were shown earlier.

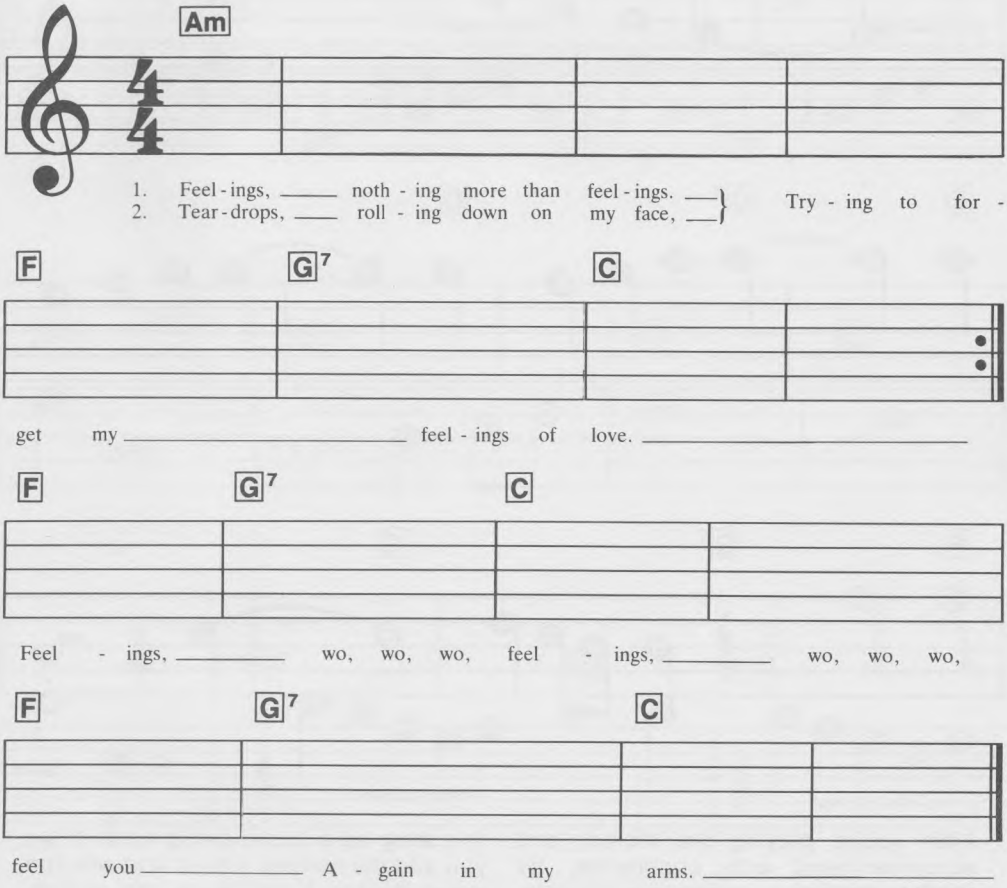


Figure 5

LEARNING HINT: Watch for repeated chord patterns — as in lines 2, 3, and 4 above — in all songs you play. It's easier than dealing with individual chords one-at-a-time.

Once you're comfortable playing Figure 5, go on to Figure 6 — it's the same accompaniment with the melody added for your right hand to play.

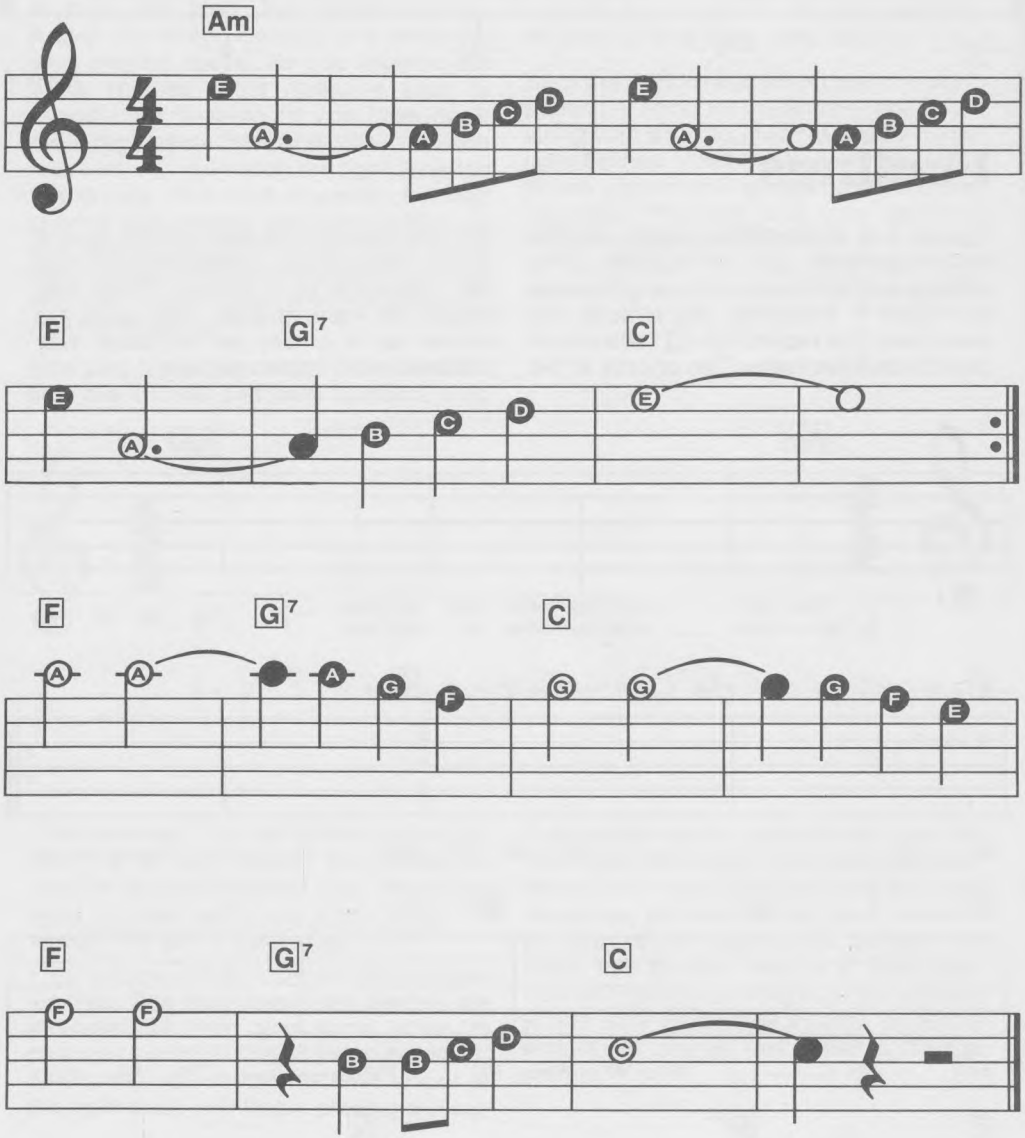


Figure 6

After you're playing the melody and accompaniment with confidence, try another rhythm — swing, for instance. Give yourself time to get into the rhythm. Start as you did before — chords only. It's a completely different feel when you play this song as a (slow) swing tune. When you add the melody, just let it fit with the swing rhythm. It may seem odd, at first, because you'll be trying to play it with the same feel as the bossa nova or rumba. Take your time, let it happen.

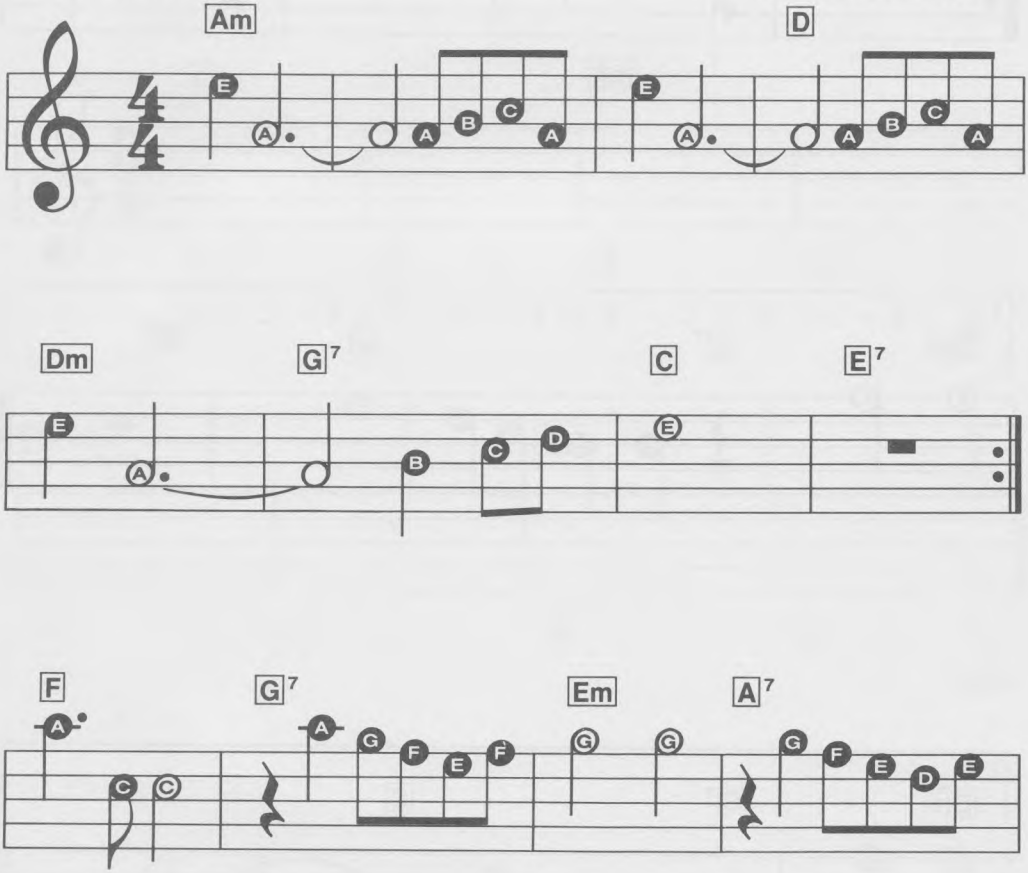
Following is a more complete arrangement of FEELINGS. A few chords have been added so locate and play the D, Dm, Em, E7, and A7 chords before you play the entire arrangement.

- Play the chord accompaniment with the automatic rhythm before you add the melody.
- Notice that lines 2, 4, and 6 are the same chord pattern.
- Also, lines 3 and 5 are identical chord patterns.
- Only the first and last lines are different.
- Once you're comfortable with the chords played in rhythm, add the melody.

Feelings
(?Dime?)

Spanish Lyric by
THOMAS FUNDORA

English Words and Music by
MORRIS ALBERT



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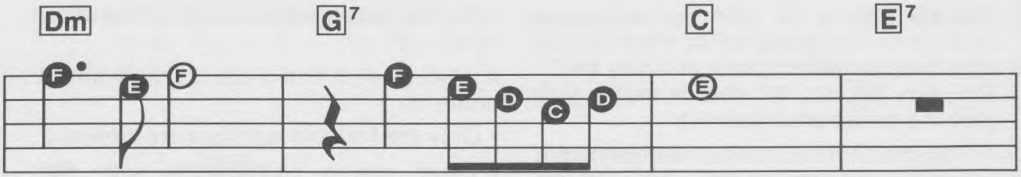
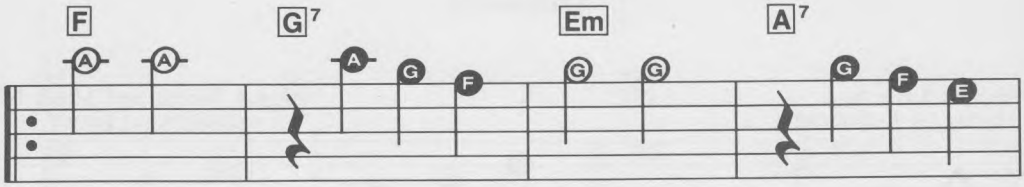
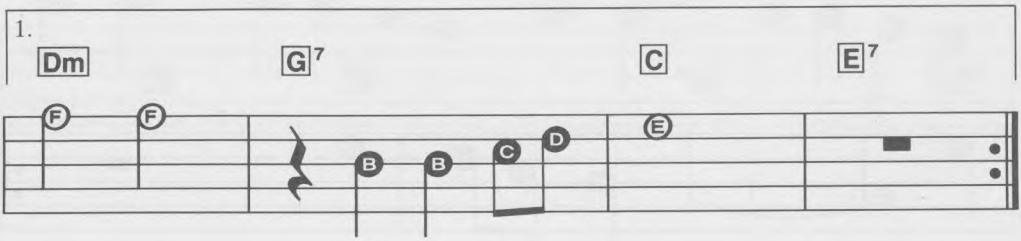
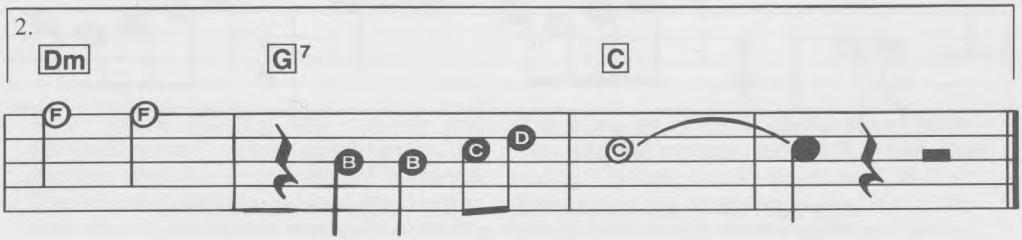

Dm
G7
C
E7


F
G7
Em
A7


1.
Dm
G7
C
E7


2.
Dm
G7
C

Let's Play A Waltz

Solo section: Trombone or Horn, Vibrato

Accompaniment section: Piano

Bass: Flute 8

Other: Memory/Hold, Rhythm — medium slow Waltz, Synchro Start

The waltz is more straightforward than rhythms such as the bossa nova and rumba. The bass almost always sounds on the first beat (light flash) of each measure, while the chords usually sound on the second and third beats. This creates an accent, or strong beat, at the start of each measure, making the waltz one of the easiest rhythms to play along with. This also explains why some people call the waltz rhythm "OOM-pah-pah".

Figure 7 gives you a chance to explore the waltz rhythm, including the counting of beats in relation to the flashing of the downbeat light. You'll also play three new chords: The E, D seventh, and G minor chords. Try it.

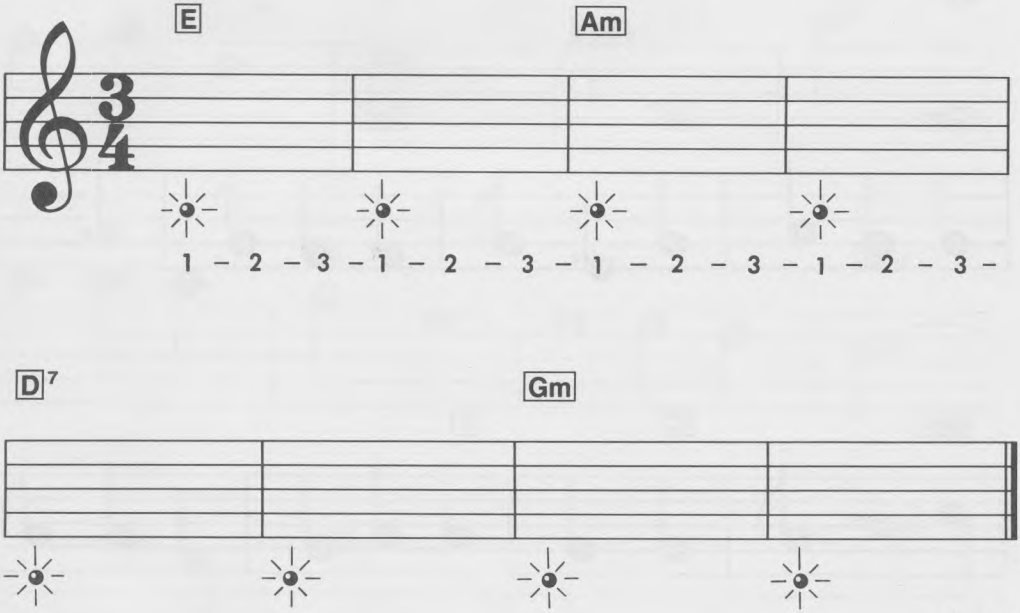
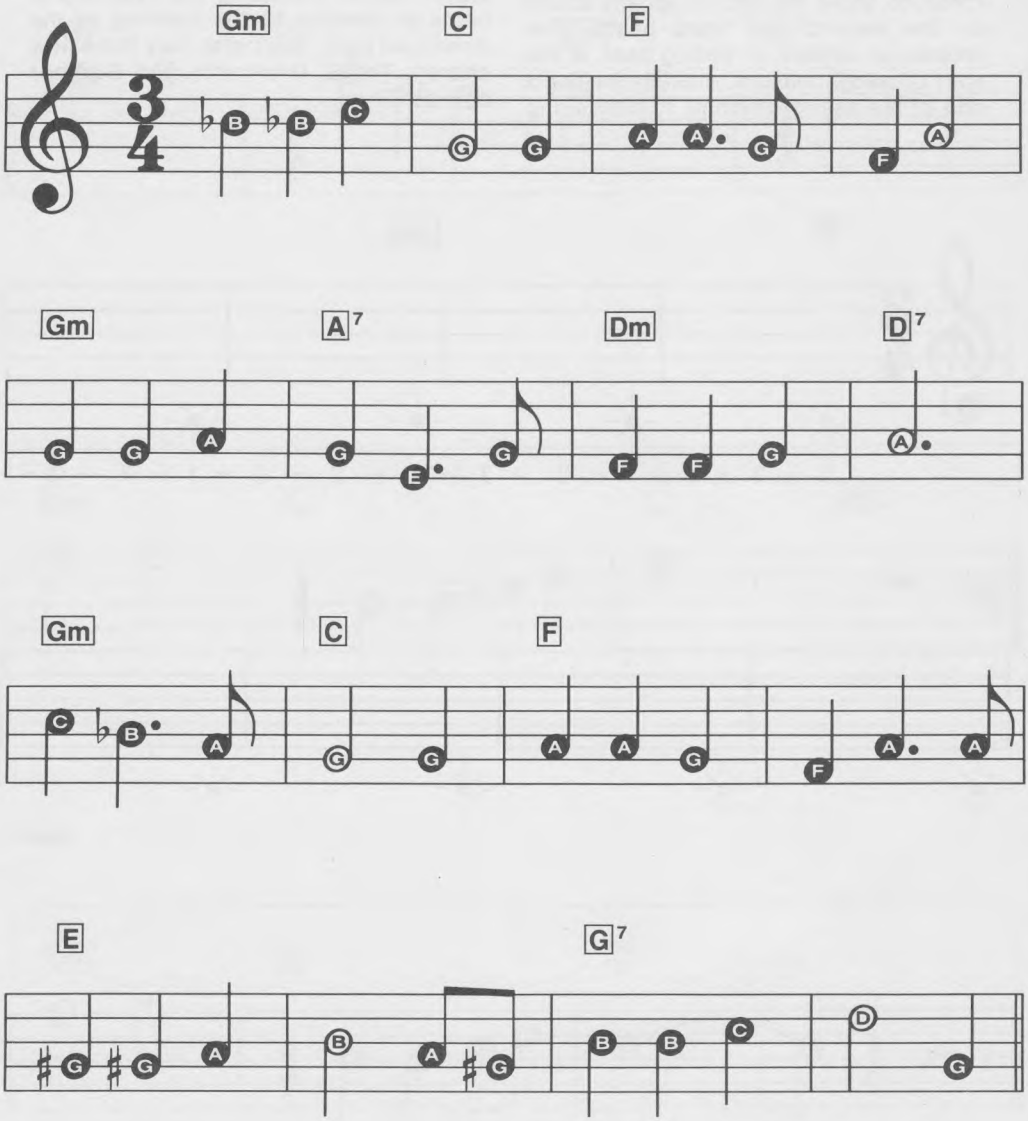


Figure 7

Play the accompaniment part, with the automatic waltz rhythm, a few times. Some of the chords change every measure so take your time with it. When you feel ready, add the melody.

You Light Up My Life

Words and Music by
JOE BROOKS



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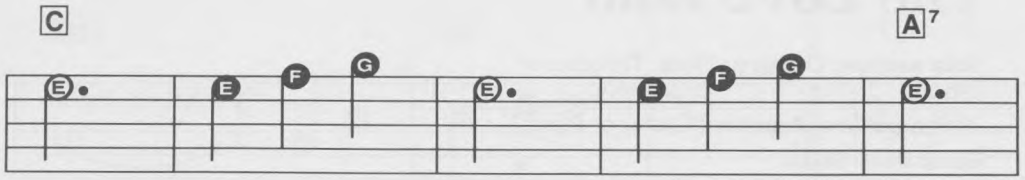
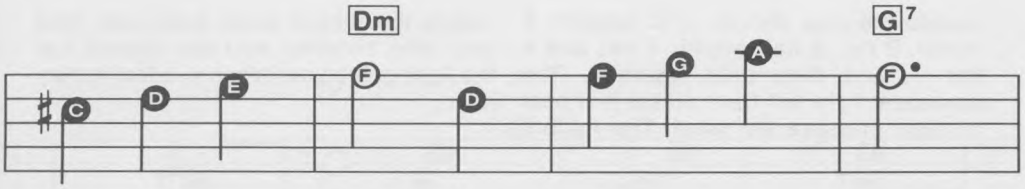
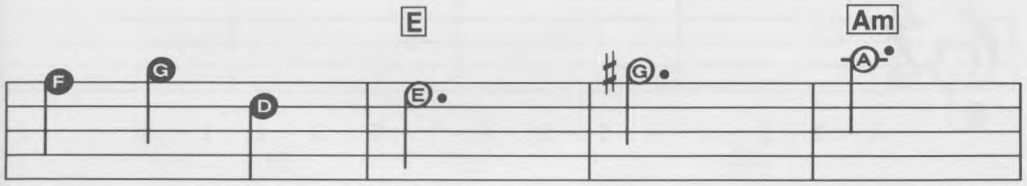
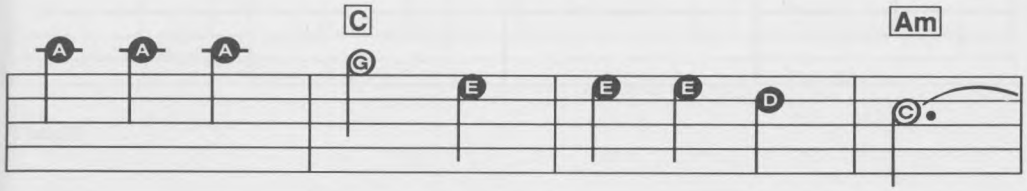
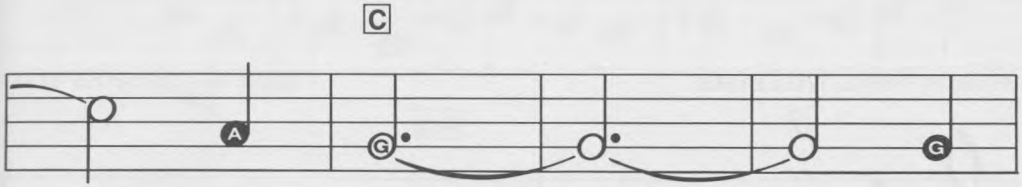
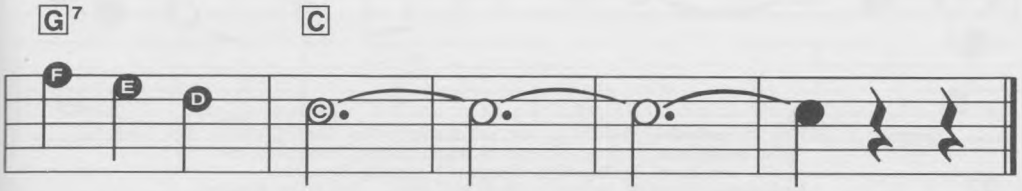

C
A7


Dm
G7


E
Am


C
Am


C


G7
C

The Love Boat

Solo section: Organ or Flute, Tremolo or Vibrato

Accompaniment section: Guitar or Piano

Bass: Bass Guitar

Other: Memory/Hold, Rhythm — medium Disco or Samba, Synchro-Start

Locate the new chords — C seventh, F minor, B flat, B flat seventh, E flat, and A flat — and then play Figure 8. The downbeat light will flash on the first beat of each measure, as usual. The rhythm makes the tempo seem quite fast; take your time, however, and stay relaxed. Let the light guide you. When you feel it, play it.

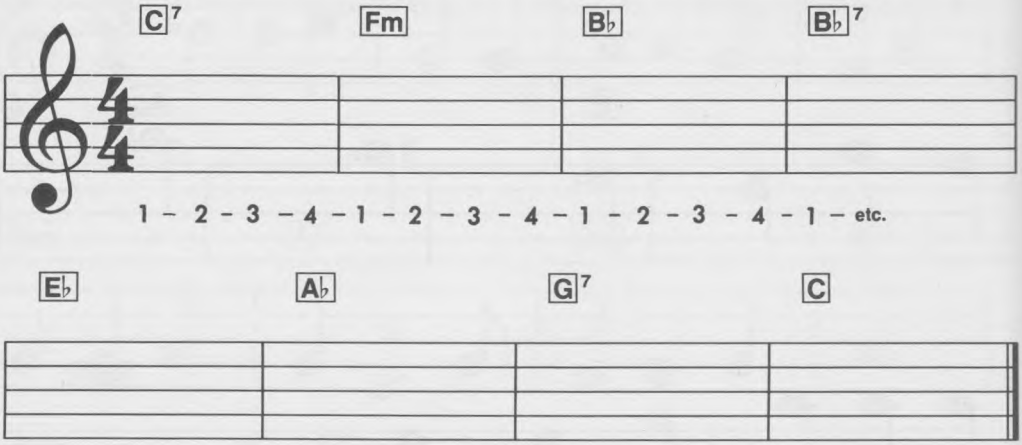
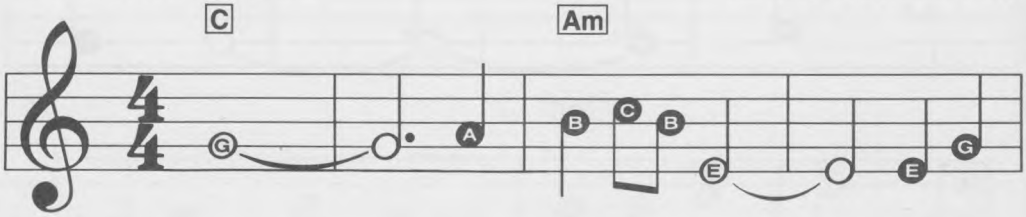


Figure 8

The Love Boat

Words by PAUL WILLIAMS

Music by CHARLES FOX



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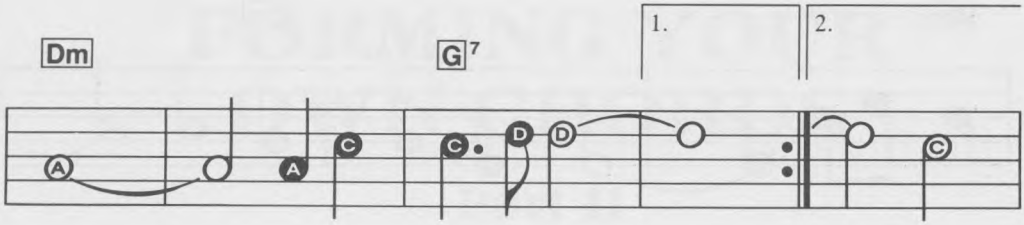
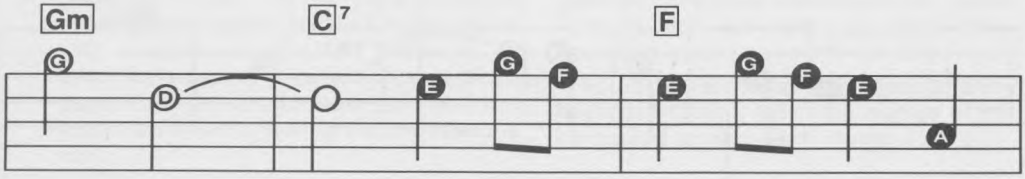
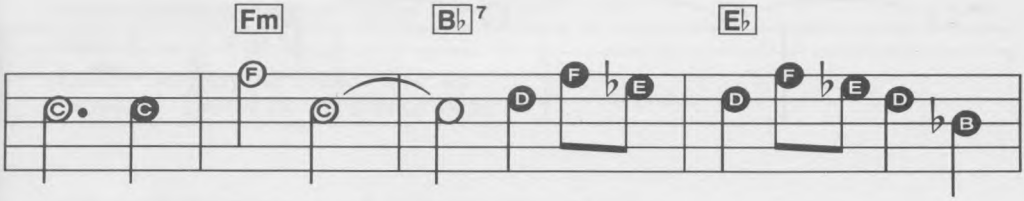
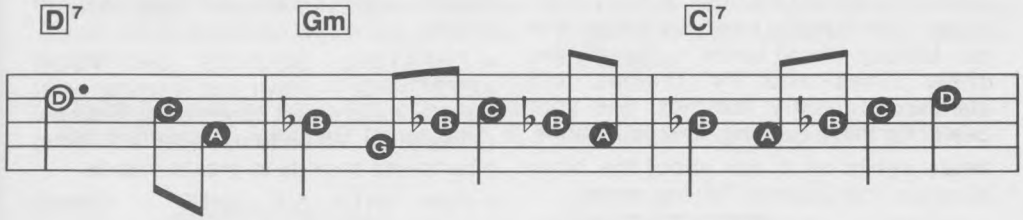
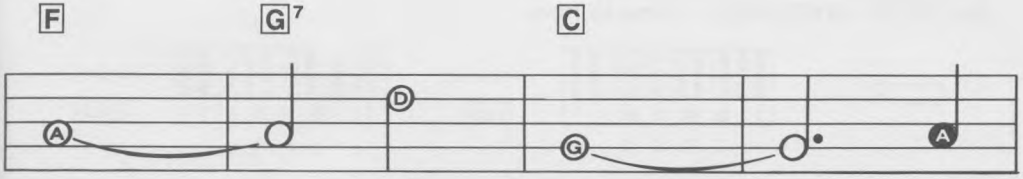
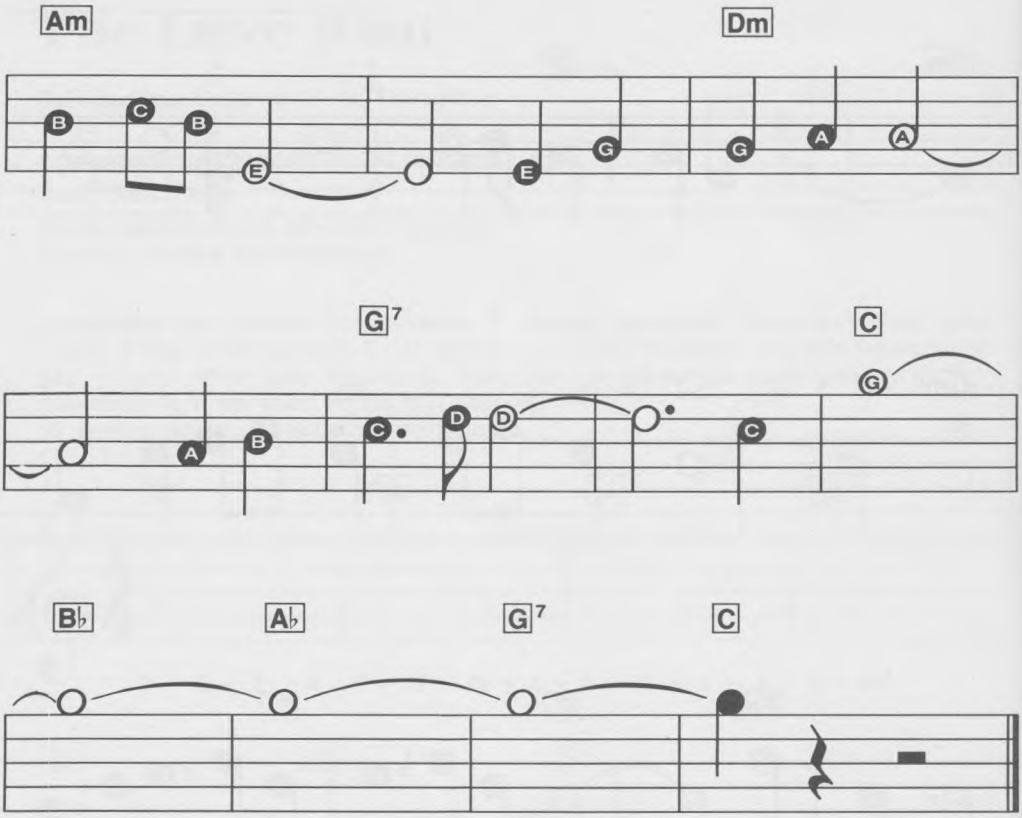

Dm
G7
1.
2.


Gm
C7
F


Fm
B♭7
E♭


D7
Gm
C7


F
G7
C



You can easily apply what you've learned in this first part of the book to many other songs. Hundreds of tunes are available in our Melody Chord series — top 40 hits, show tunes and TV themes, old standards, country favorites. See your dealer for these exciting, new collections.

While you're at it, ask about the other books in the Creative Playing series:

- GETTING STARTED — Learn the fundamentals of music from the ground up.
- EXPLORING AUTOMATIC FEATURES ON YOUR KEYBOARD — How to have fun using automatic rhythm, arpeggio feature, synchro-start, and fill-in (or drum break).
- CREATING SOUNDS ON YOUR KEYBOARD — Have fun learning what the voice and effect controls do, and how to use them. When to use special effects; how to use sounds to create moods.
- FUN WITH MELODIES — Create introductions and endings, phrase melodies with feeling, create "fills" and "turn arounds", basics of improvising.

FORMING YOUR OWN CHORDS

Part II

Easy-play (or one-finger) chords are a great way to get into playing a keyboard quickly and easily. Music can be made with a minimum of effort. However, in order to become a better player, it's a good idea for you to learn how to form your own chords. Here are some reasons why:

- You'll learn more advanced chords not generally available in the easy-play mode. This, in turn, will help you play better-sounding acompaniments for all songs.
- You'll gain a greater familiarity with the keyboard as you learn the names of the keys used to play each chord.

Getting Started

Solo section: Flute or Organ

Accompaniment section: Guitar

Bass: Flute — 8 or 16

Other: Memory or Hold. Set up for "fingered" chords (forming your own).

Chord-Types and Their Symbols

There are four types of chords you'll play in this part of the book: major and minor, which are three-note chords, and seventh and minor seventh, which are four-note chords.

Figure 1 shows the keyboard locations of the A minor, C major, D minor, and G seventh chords. The smaller letters above each chord symbol are the names of the keys you'll play in each case. Left hand fingering is also suggested. Play each of the chords.

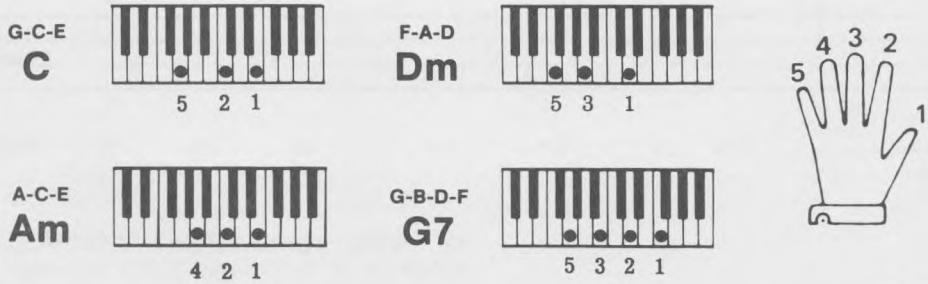


Figure 1

This particular sequence of chords has been used in hundreds of songs, from BLUE MOON to BY THE TIME I GET TO PHOENIX. It appeared very often in the popular songs of the late '50's and early '60's — songs such as GOODNIGHT MY LOVE, OH, DONNA, SILHOUETTES, and the Beatles' THIS BOY.

By using the memory, or hold, feature (if you have it), you can press and release the keys and the chord will keep playing. This gives you time to prepare your left hand for the next chord in the arrangement.

If you don't have memory, or hold, just hold down the required keys and try to move from one chord to another as quickly and smoothly as possible.

Press the bossa nova, or rumba, rhythm, set the tempo to medium, and play Figure 2 a few times. The downbeat light flashes are shown to help you know when to change chords. If you listen — REALLY LISTEN — to what is going on, you should eventually never have to look at the light once you begin playing a song.

When the tempo feels comfortable, play the C chord on any light flash you wish. While the C chord is playing (with memory, or hold), get your hand ready to make the change to A minor. Repeat Figure 2 as often as necessary to make smooth chord changes.

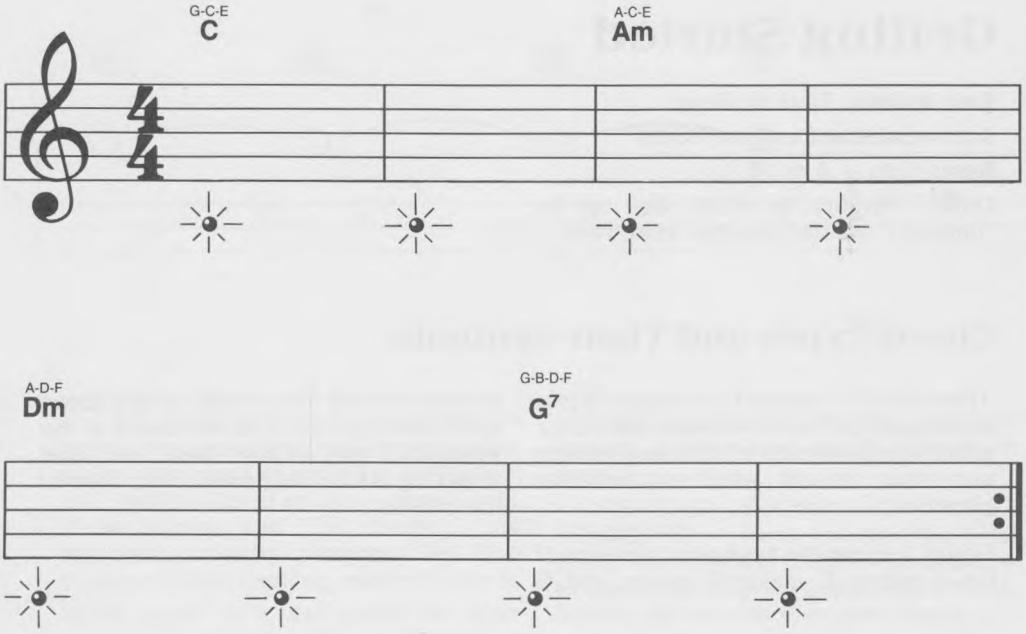


Figure 2

Marianne

Figure 3 is the accompaniment for MARIANNE. The chord sequences in the first and third lines are identical; lines 2 and 4 are identical, also. The lyrics are shown as a guide.

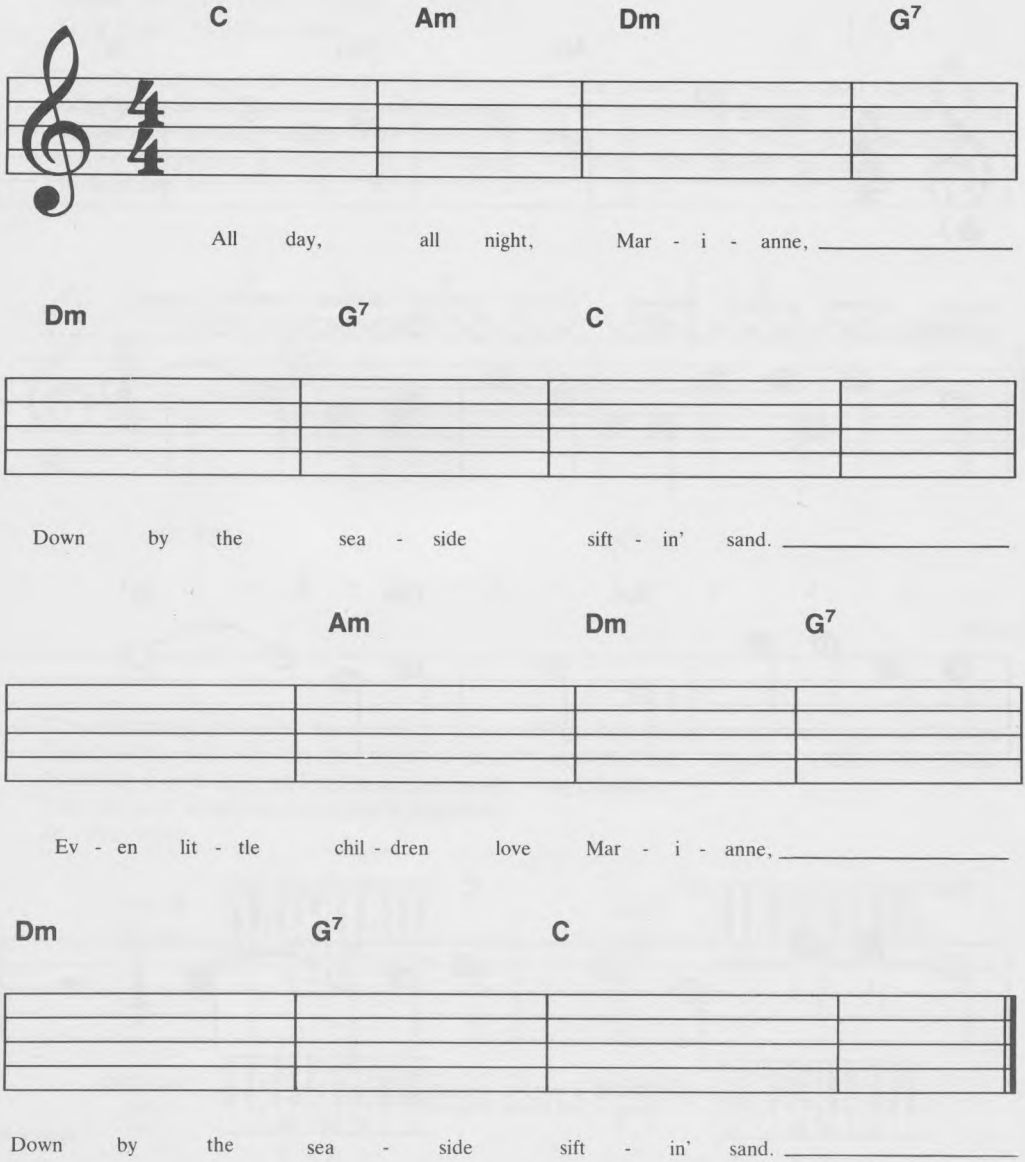


Figure 3

LEARNING HINT: Always watch for repeated chord sequences in all songs you play. It's easier than thinking one chord at a time.

Figure 4 is the same as Figure 3, but with the melody added. If you're comfortable with the left-hand accompaniment, try Figure 4 with both hands.

Marianne

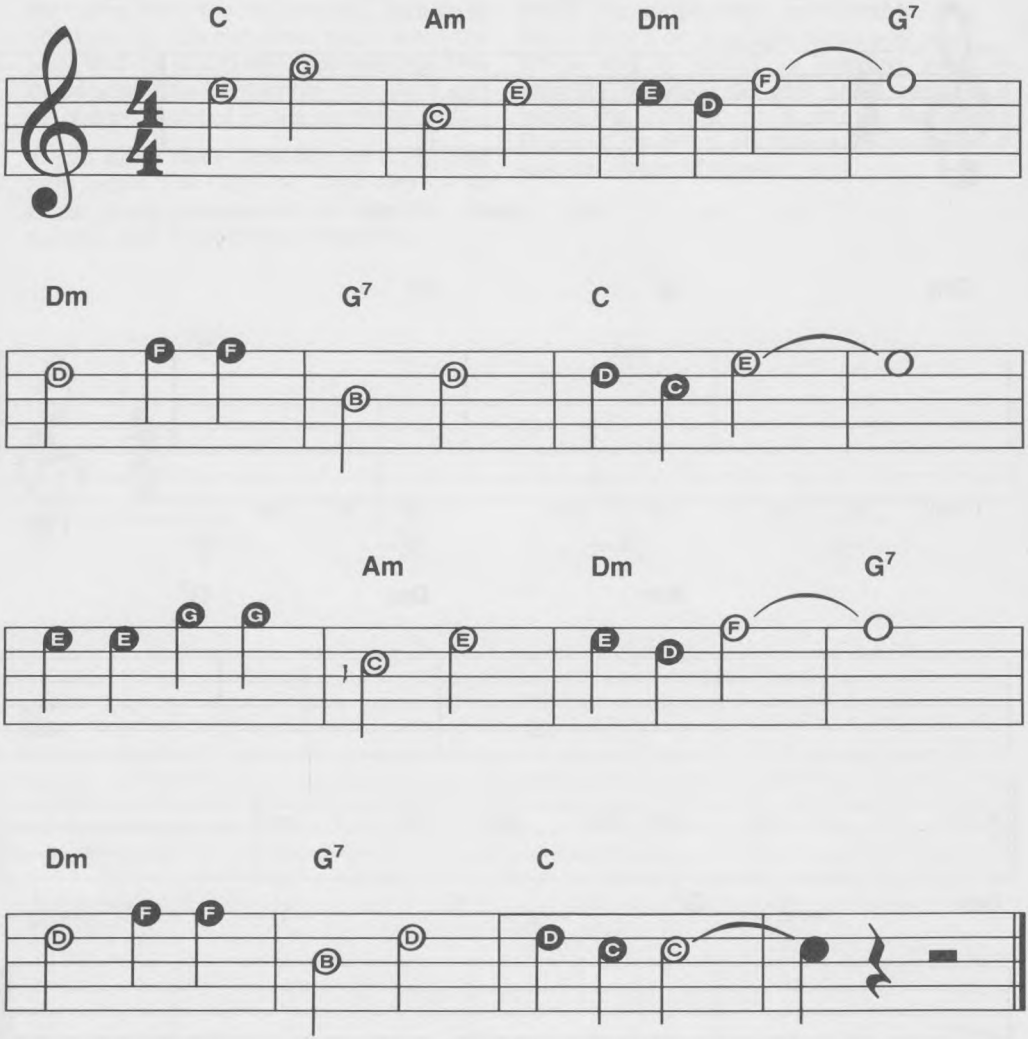


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Figure 4

When you can play Figure 4 with confidence, try the swing rhythm. Try rock, too. This will help you feel comfortable with all the rhythms on your instrument. Start as you did before — chords only, with rhythm. The feel will be totally different than the Latin-American rhythm so give yourself time. Picture yourself dancing to the rhythm. When you add the melody, stay relaxed and just let it happen.

Slow Rock Rhythm

Solo section: Piano

Accompaniment section: Guitar or Piano

Bass: Flute 8

Other: Memory/Hold, Rhythm — medium Slow Rock, Synchro-Start.

This rhythm often fools people; therefore, let's take a look at it now and you'll see it's no harder to play along with than any other rhythm pattern once you understand it.

If you press only the button called Slow Rock (or Rock Ballad, or similar), the basic beat you'll hear looks something like this when written on paper:

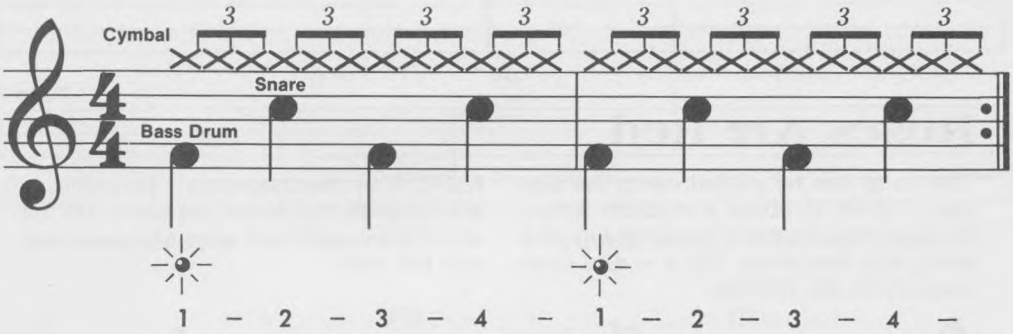


Figure 5

The cymbal part is what tends to confuse. Don't let it. As you let the rhythm run, listen to it and look at Figure 5. Let what you see and what you hear come together in your mind.

Figure 6 shows some new chords. Take a moment to locate these on your keyboard.

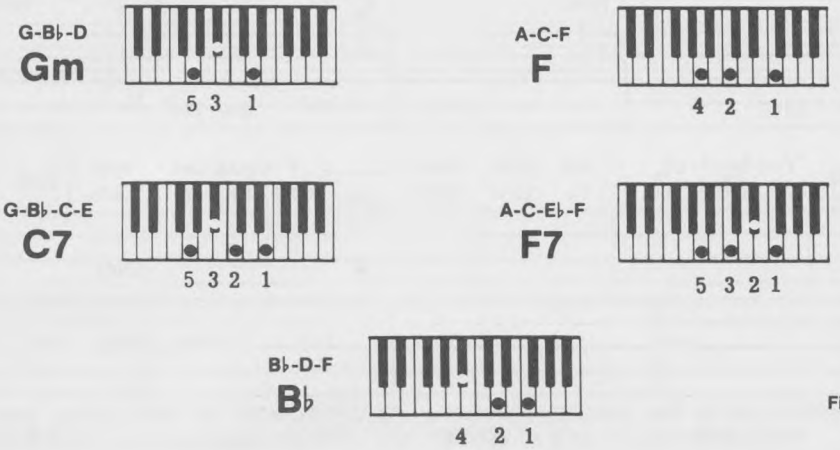


Figure 6

These chords appear in Figure 7, which gives you a chance to play the slow rock rhythm. Take your time with it — slow the tempo if necessary.

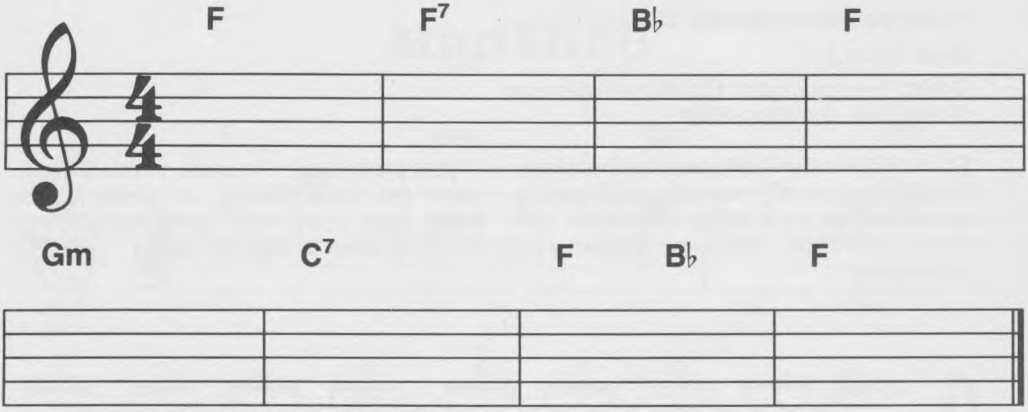
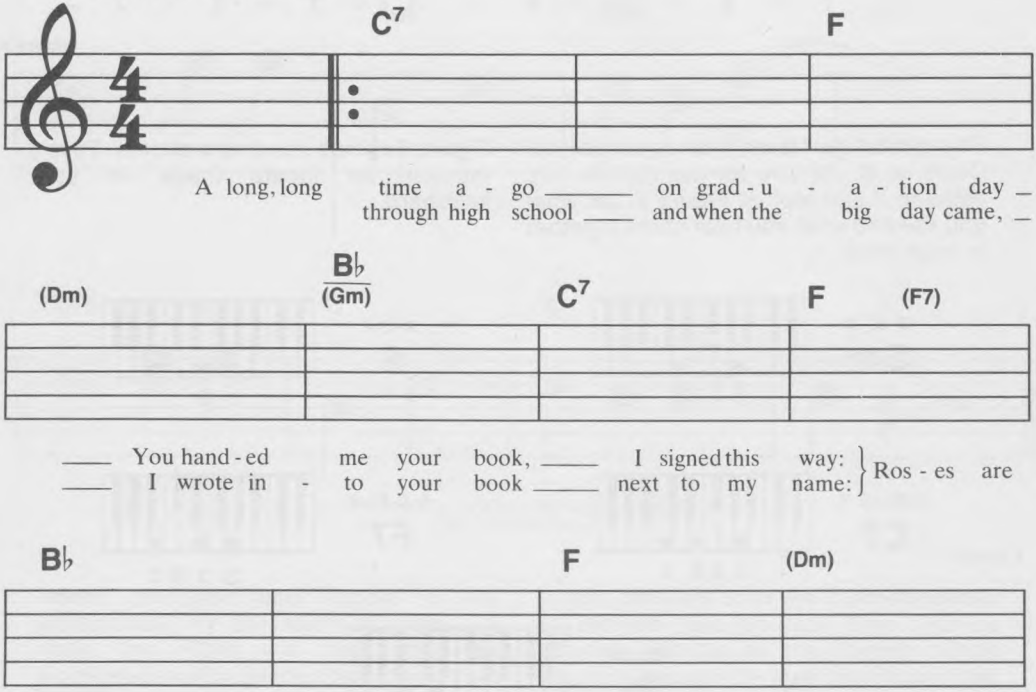


Figure 7

Roses Are Red

This song can be played using the slow rock rhythm at about a medium tempo. The accompaniment is shown in Figure 8, along with the lyrics. Try it — and listen carefully to the rhythm.

NOTE: The chord symbols in parentheses are optional; the others are basic. Try the accompaniment both ways and see which you like best.



B♭ (Gm) C7 1. F N.C.

sweet, my love, but not as sweet as you. We dat - ed

2. F (B♭) (F) (F7) B♭ C7

you. _____ Then I went far a - way and

F (F7) B♭ C7

you found some - one new. I read your let - ter, dear, and

F (F7) B♭

I wrote back to you: Ros - es are red, my love,

F (Dm)

vi - 'lets are blue, _____ Sug - ar is

B♭ (Gm) C7 F (B♭) (F)

sweet, my love, good luck, may God bless you. _____

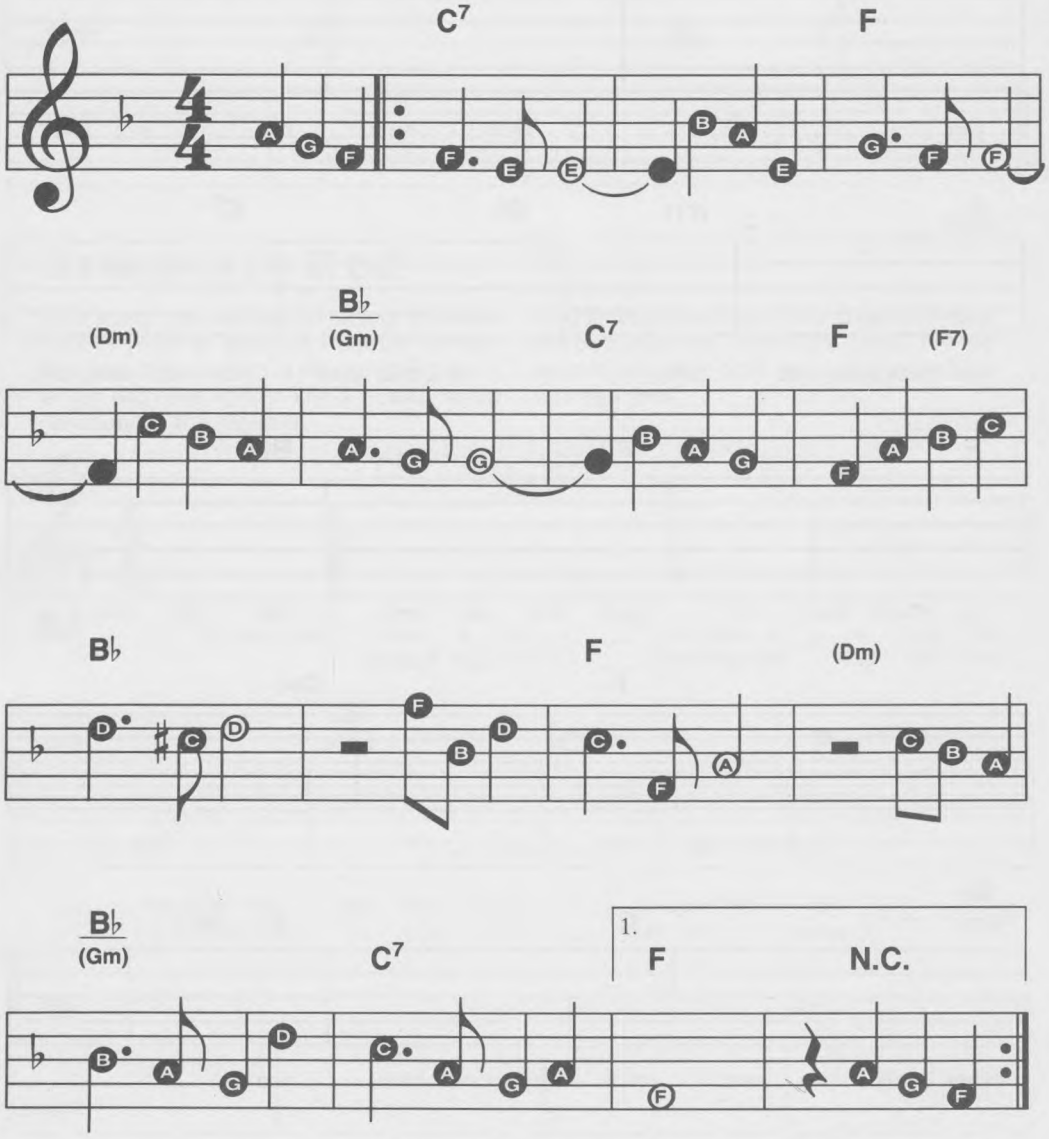
Figure 8

In case you'd like to experiment, try Figure 8 with a bossa nova rhythm. Try swing also. Playing all these songs in various rhythms will greatly help your ability to play — and it's fun!

If you're able to play the accompaniment in the slow rock rhythm, play the complete arrangement of ROSES ARE RED.

Roses Are Red
(My Love)

Words and Music by
AL BYRON and PAUL EVANS



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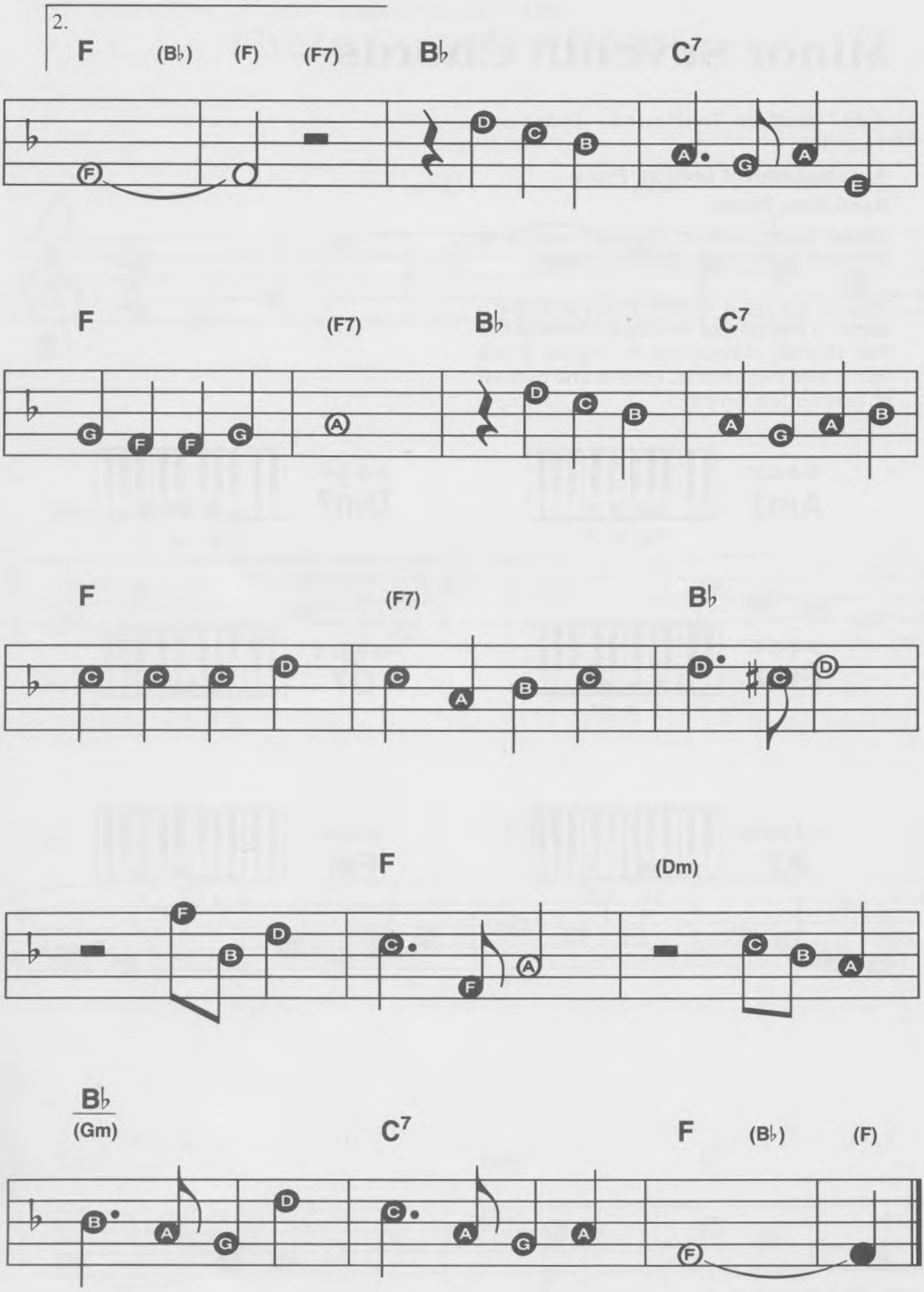


FUN WITH MELODIES, another book in the Creative Playing series, can help you with phrasing a melody to fit various drum rhythms. See your dealer.

Minor Seventh Chords

Solo section: Trombone, Brass, or Trumpet

Accompaniment section: Piano

Bass: Bass Guitar

Other: Memory/Hold, Rhythm — slow to medium slow Rock, Synchro-Start.

This is the final chord-type you'll learn about in this part of the book. Three of the five chords introduced in Figure 9 are minor seventh chords. Locate and play all of them a few times.

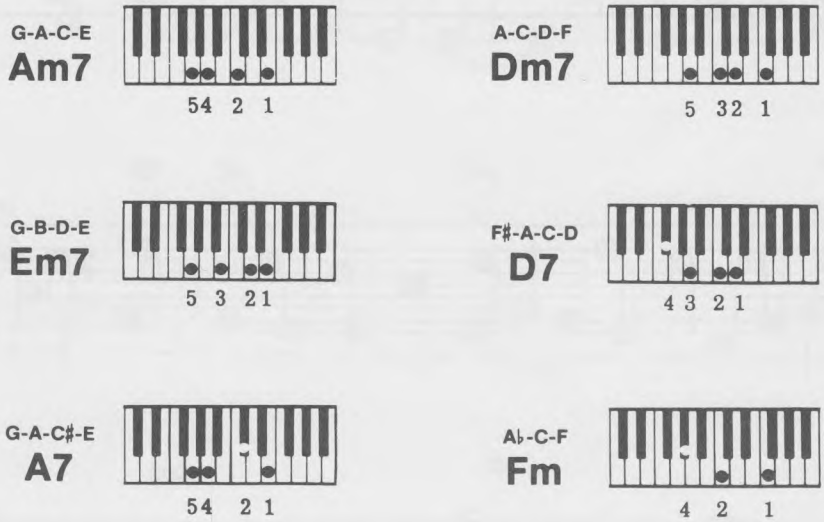
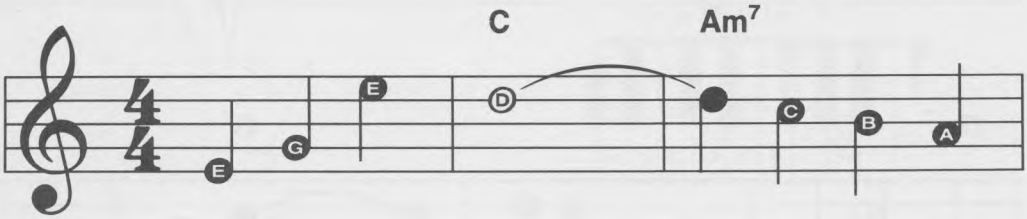


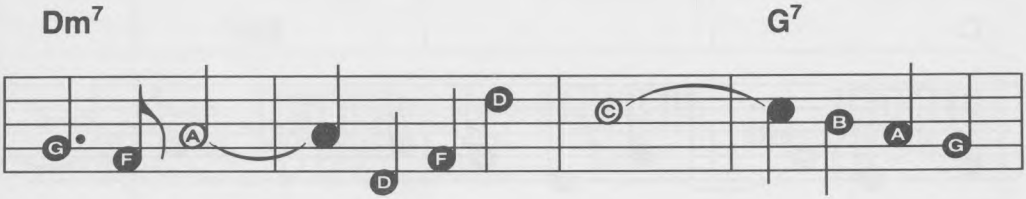
Figure 9

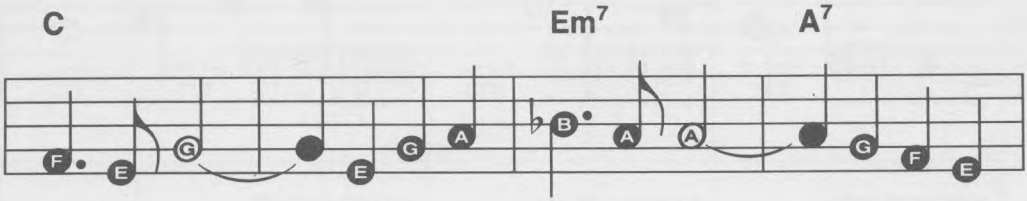
Recorded by JONI JAMES

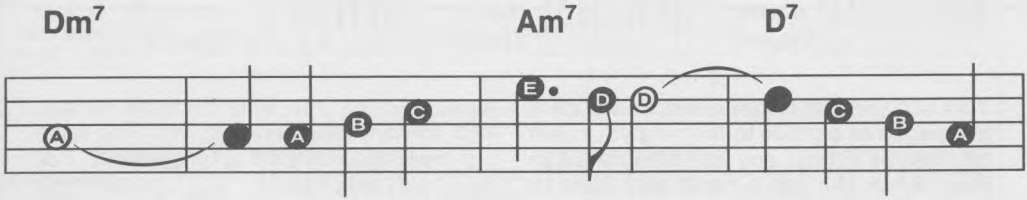
There Goes My Heart

Words by BENNY DAVIS
Music by ABNER SILVER









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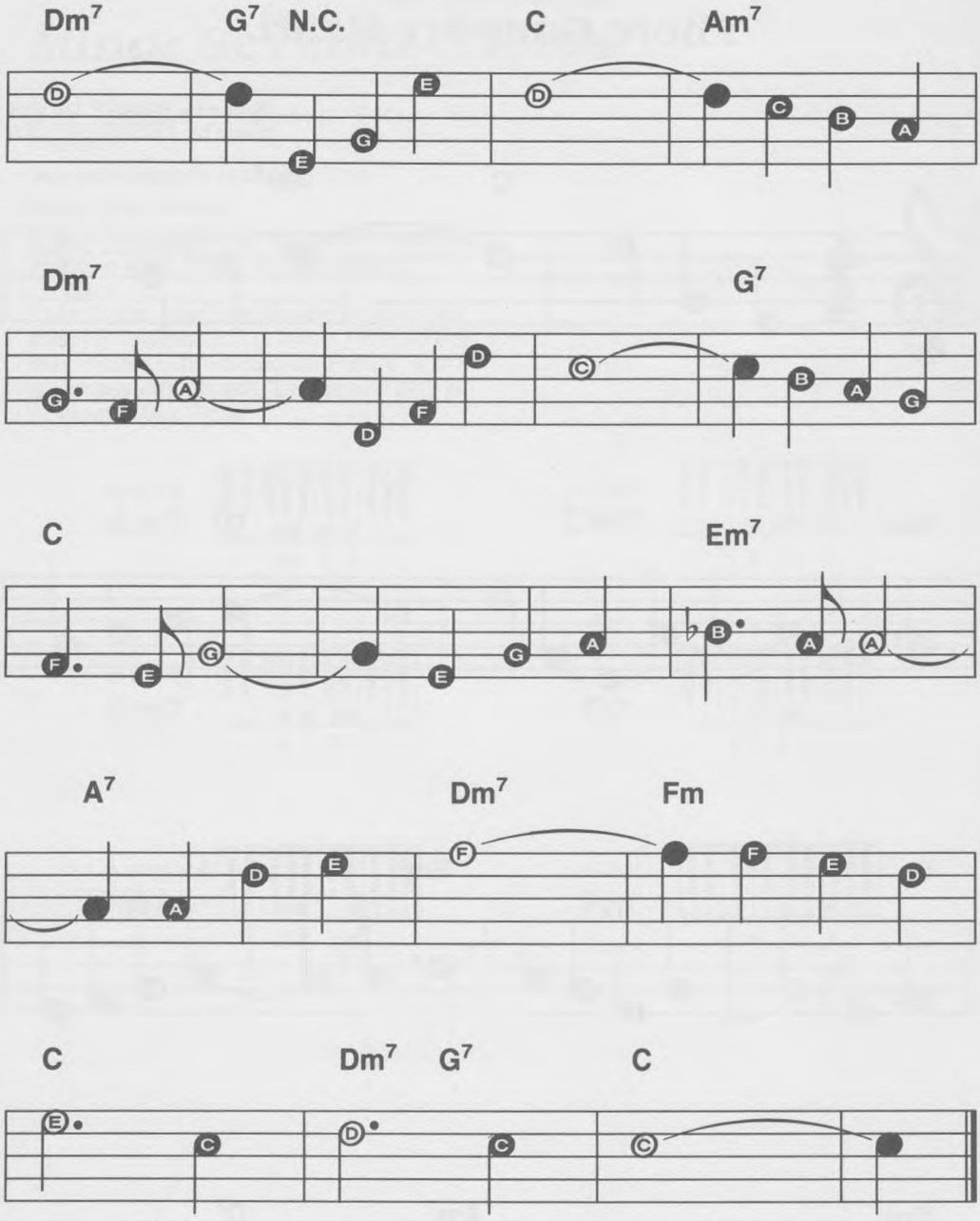


You can use the chord chart on the next few pages as a guide to forming your own chords for almost any song you wish to play. If, on the other hand, you want to learn even more about chords, refer to Part III immediately following the chord chart.

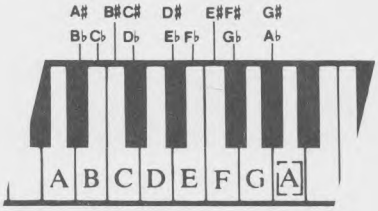
As the songs you play become longer, and contain more chords, you can have fun creating your own arrangements. For help in this area, see CREATING SOUNDS ON YOUR KEYBOARD, another book in the Creative Playing series.

Master Chord Chart

Fingering is only a suggestion, based on these chord positions.

C

Keys used in each chord are named above chord symbol to guide you.



G D

MAJOR (chord letter only)	G-C-E **C** 5 2 1	G-B-D **G** 5 3 1	F♯-A-D **D** 5 3 1
MINOR (m)	G-C-E♭ **Cm** 5 2 1	G-B♭-D **Gm** 5 3 1	F-A-D **Dm** 5 3 1
AUGMENTED (aug) (+)	C-E-G♯ **Caug** 5 3 1	G-B-D♯ **Gaug** 5 3 1	D-F♯-A♯ **Daug** 5 3 1
SEVENTH (7)	G-B♭-C-E **C7** 5 3 2 1	G-B-D-F **G7** 5 3 2 1	F♯-A-C-D **D7** 4 3 2 1
MINOR SEVENTH (m7)	G-B♭-C-E♭ **Cm7** 5 3 2 1	G-B♭-D-F **Gm7** 5 3 2 1	A-C-D-F **Dm7** 5 32 1
MAJOR SEVENTH (maj7) (M7)	C-E-G-B **Cmaj7** 5 3 2 1	G-B-D-F♯ **Gmaj7** 5 3 2 1	D-F♯-A-C♯ **Dmaj7** 5 3 2 1
DIMINISHED (dim)	C-E♭-G♭-A **Cdim** 5 3 2 1	G-B♭-D♭-E **Gdim** 5 3 2 1	D-F-A♭-B **Ddim** 5 3 2 1

	A	E	B
MAJOR (chord letter only)	A-C♯-E **A** 4 2 1	G♯-B-E **E** 4 3 1	F♯-B-D♯ **B** 5 2 1
MINOR (m)	A-C-E **Am** 4 2 1	G-B-E **Em** 5 3 1	F♯-B-D **Bm** 5 2 1
AUGMENTED (aug) (+)	A-C♯-F **Aaug** 4 2 1 5 3 1	E-G♯-C **Eaug** 4 2 1 5 3 1	B-D♯-G **Baug** 4 2 1 5 3 1
SEVENTH (7)	G-A-C♯-E **A7** 54 2 1	G♯-B-D-E **E7** 4 3 2 1	F♯-A-B-D♯ **B7** 4 32 1
MINOR SEVENTH (m7)	G-A-C-E **Am7** 54 2 1	G-B-D-E **Em7** 5 3 21	F♯-A-B-D **Bm7** 4 32 1
MAJOR SEVENTH (maj7) (M7)	A-C♯-E-G♯ **Amaj7** 5 3 2 1	E-G♯-B-D♯ **Emaj7** 5 3 2 1	B-D♯-F♯-A♯ **Bmaj7** 5 3 2 1
DIMINISHED (dim)	A-C-E♭-G♭ **Adim** 5 3 2 1	E-G-B♭-D♭ **Edim** 5 3 2 1	B-D-F-A♭ **Bdim** 5 3 2 1

*Notes and keys having two names are called *enharmonic.* Detailed explanations are available in any music theory book.

	F♯/G♭*	C♯/D♭*	A♭
MAJOR (chord letter only)	F♯-A♯-C♯ **F♯** G♭-B♭-D♭ **G♭** 4 2 1 5 3 1	G♯-C♯-E♯ **C♯** A♭-D♭-F **D♭** 4 2 1 5 3 1	A♭-C-E♭ **A♭** 4 2 1
MINOR (m)	F♯-A-C♯ **F♯m** G♭-A-D♭ **G♭m** 4 2 1	G♯-C♯-E **C♯m** A♭-D♭-F♭ **D♭m** 4 2 1 5 3 1	A♭-C♭-E♭ **A♭m** 4 2 1
AUGMENTED (aug) (+)	F♯-A♯-D **F♯aug** G♭-B♭-D **G♭aug** 4 2 1	C♯-E♯-A **C♯aug** D♭-F-A **D♭aug** 5 3 1	A♭-C-E **A♭aug** 4 2 1
SEVENTH (7)	F♯-A♯-C♯-E **F♯7** G♭-B♭-D♭-F♭ **G♭7** 5 3 2 1	G♯-B-C♯-E♯ **C♯7** A♭-C♭-D♭-F **D♭7** 4 3 2 1	G♭-A♭-C-E♭ **A♭7** 54 2 1
MINOR SEVENTH (m7)	F♯-A-C♯-E **F♯m7** G♭-A-D♭-F♭ **G♭m7** 4 3 2 1	G♯-B-C♯-E **C♯m7** A♭-C♭-D♭-F♭ **D♭m7** 4 3 2 1	G♭-A♭-C♭-E♭ **A♭m7** 54 2 1
MAJOR SEVENTH (maj7) (M7)	F♯-A♯-C♯-E♯ **F♯maj7** G♭-B♭-D♭-F **G♭maj7** 5 3 2 1	C♯-E♯-G♯-B♯ **C♯maj7** D♭-F-A♭-C **D♭maj7** 5 3 2 1 4 3 2 1	A♭-C-E♭-G **A♭maj7** 5 3 2 1 4 3 2 1
DIMINISHED (dim)	F♯-A-C-E♭ **F♯dim** G♭-A-C-E♭ **G♭dim** 5 3 2 1 4 3 2 1	C♯-E-G-B♭ **C♯dim** D♭-F♭-G-B♭ **D♭dim** 5 3 2 1 4 3 2 1	A♭-C♭-D-F **A♭dim** 5 3 2 1 4 3 2 1

	E♭	B♭	F
MAJOR (chord letter only)	G-B♭-E♭ **E♭** 5 3 1	B♭-D-F **B♭** 4 2 1	A-C-F **F** 4 2 1
MINOR (m)	G♭-B♭-E♭ **E♭m** 5 3 1	B♭-D♭-F **B♭m** 4 2 1	A♭-C-F **Fm** 4 2 1
AUGMENTED (aug) (+)	E♭-G-B **E♭aug** 4 2 1	B♭-D-F# **B♭aug** 5 3 1 4 2 1	F-A-C# **Faug** 5 3 1 4 2 1
SEVENTH (7)	G-B♭-D♭-E♭ **E♭7** 5 3 21	F-A♭-B♭-D **B♭7** 5 32 1	A-C-E♭-F **F7** 5 3 2 1
MINOR SEVENTH (m7)	G♭-B♭-D♭-E♭ **E♭m7** 5 3 21	A♭-B♭-D♭-F **B♭m7** 54 2 1 43 2 1	A♭-C-E♭-F **Fm7** 5 32 1 4 32 1
MAJOR SEVENTH (maj7) (M7)	E♭-G-B♭-D **E♭maj7** 5 3 2 1	B♭-D-F-A **B♭maj7** 5 3 2 1	F-A-C-E **Fmaj7** 5 3 2 1
DIMINISHED (dim)	E♭-G♭-A-C **E♭dim** 4 3 2 1	B♭-D♭-F♭-G **B♭dim** 4 3 2 1	F-A♭-C♭-D **Fdim** 5 32 1

How To Have Fun With Chords

Part III

From here on, you'll explore using chords to your best advantage. This will enable you to sound better when you play, to become more comfortable playing chords of all kinds, and, most of all, to have a lot more fun playing your keyboard.

Common Tones

Solo section: Trumpet or Brass

Accompaniment section: Flute, Organ, or other sustaining voice

Bass: String Bass or Flute 8

Other: Memory/Hold, No rhythm

Playing chords becomes easier when you observe the *common tones*: tones that are common from one chord to the next. Figure 1 shows you the G key is played in both the C and the G7 chords. As you play each chord in the example, simply hold down the common key, G, with your fifth finger. This serves as a pivot to help you play the chords without looking at the keyboard. Try it.

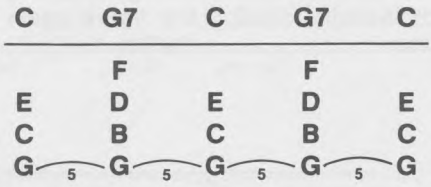


Figure 1

Figure 2 shows you that the C key, played by your second finger, is common to both the C and F chords.

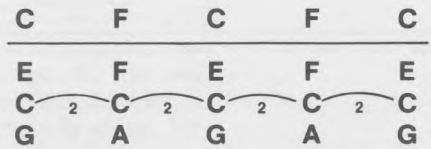


Figure 2

Here are the common tones between all three chords — C, F, and G7. Take your time with this.

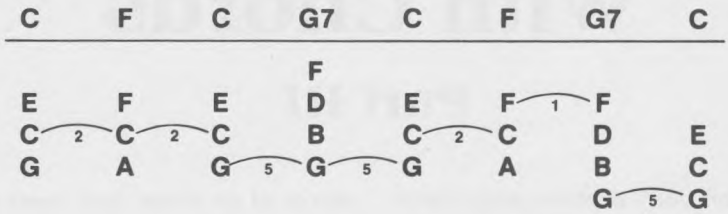


Figure 3

Figure 4 shows the four chords you'll play in your next song. The B-flat (B♭) chord has been added. Notice that there are *two* common tones between the B♭ and G7 chords.

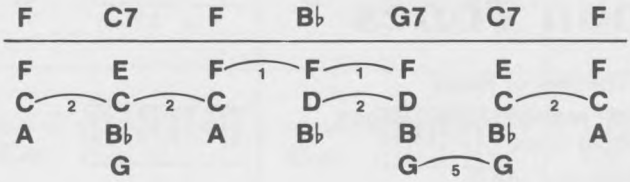
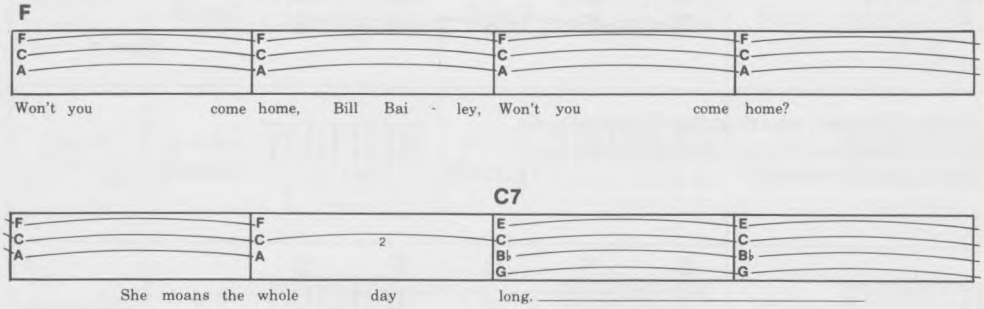


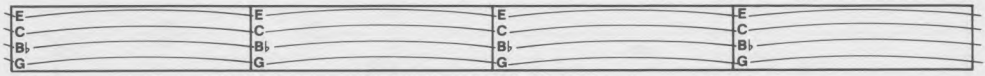
Figure 4

Bill Bailey

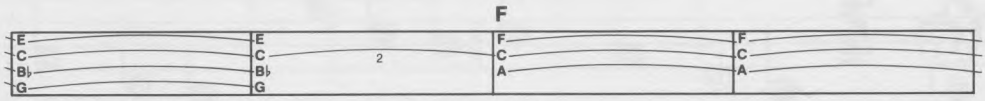
Figure 5 is the complete accompaniment to BILL BAILEY, with the lyrics shown as a guide. All chord tones are tied from measure to measure, as long as each chord lasts. Common tones are indicated, along with finger numbers.

Play Figure 5 without automatic rhythm — use memory if you have it. Sing or say the lyrics, or hum the melody. When you can change chords smoothly and easily, play the figure again with a medium swing rhythm.

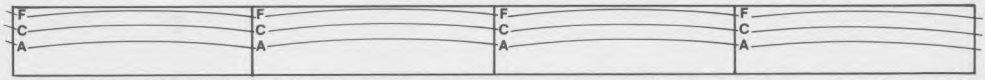




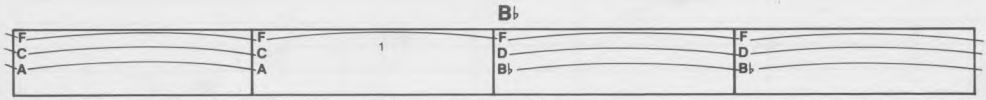
I'll do the cook - ing, hon - ey, I'll pay the rent;



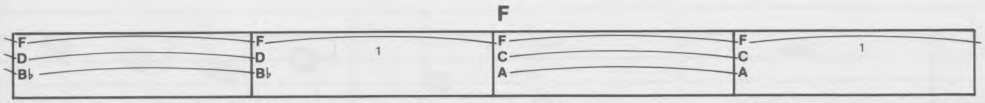
I know I've done you wrong.



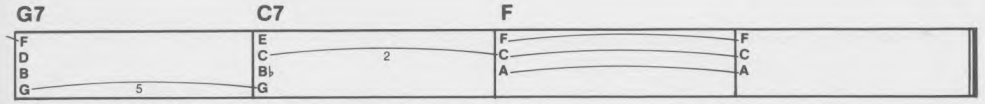
'Mem - ber that rain - y eve - ning I drove you out, with



noth - ing but a fine tooth comb? I



know I'm to blame, well ain't that a shame? Bill

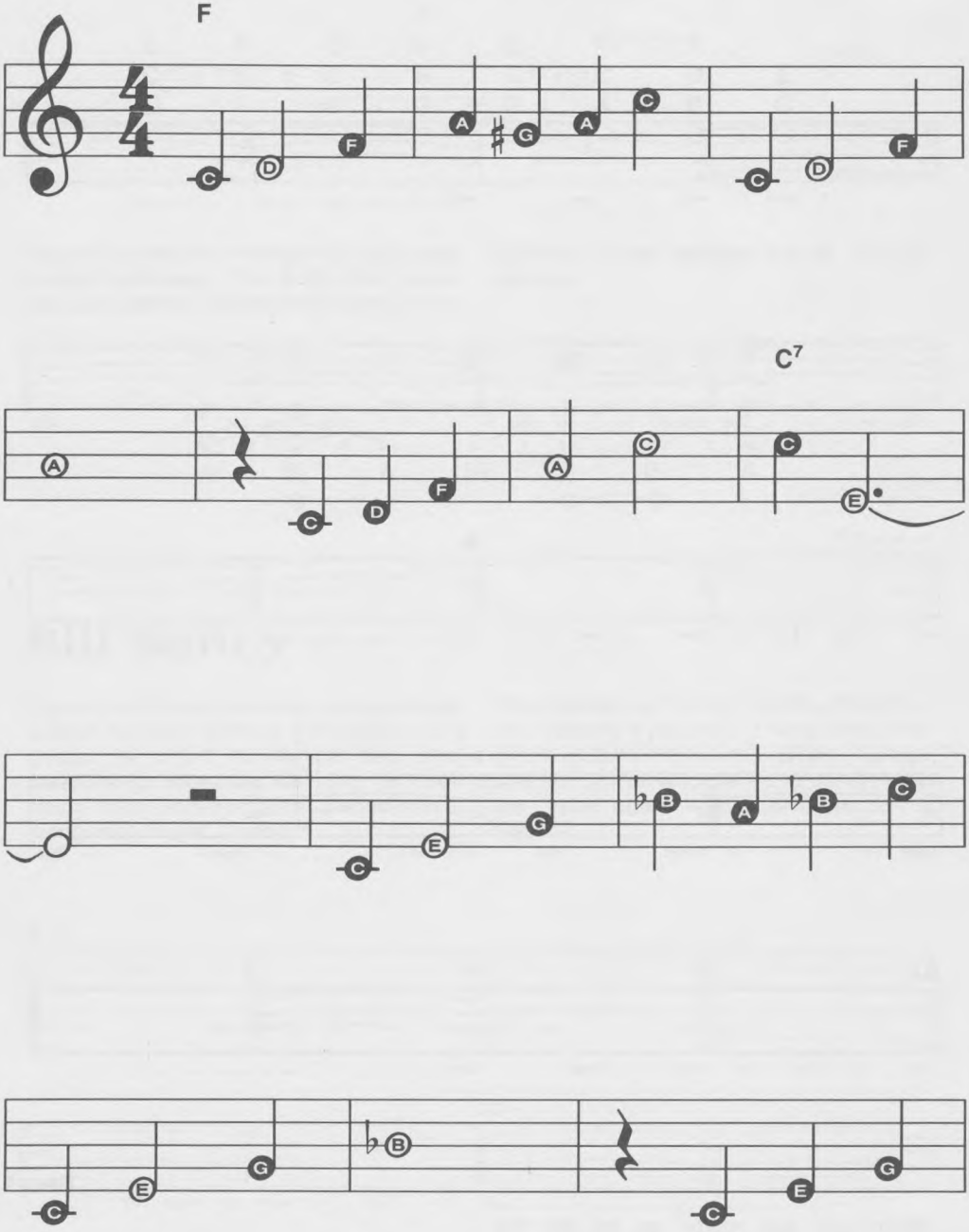


Bai - ley, won't you please come home.

Figure 5

When you feel ready, go on the the complete arrangement of BILL BAILEY. If you need to, play the melody alone, for familiarity.

Bill Bailey



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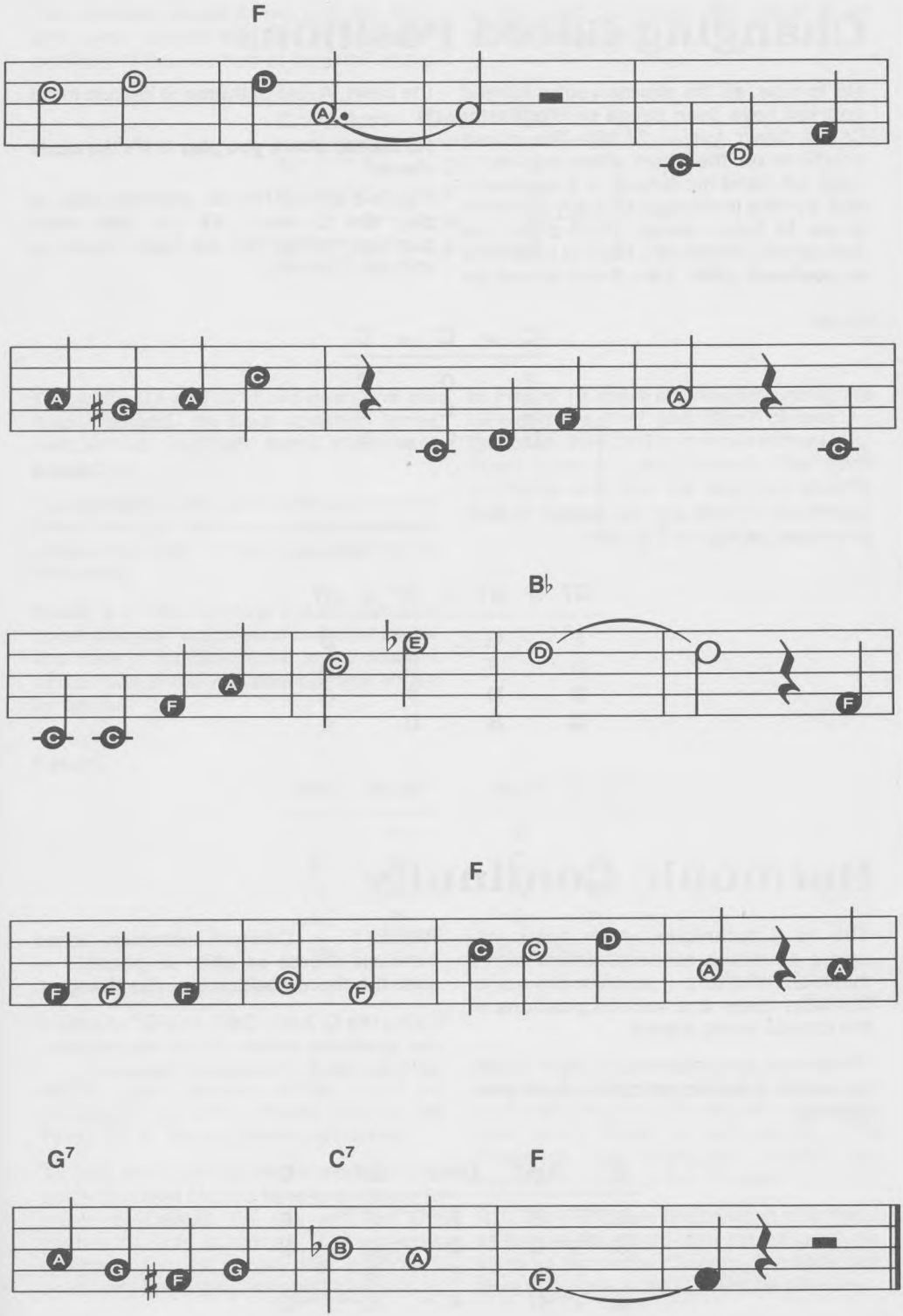

F
B♭
F
G7
C7
F

Changing Chord Positions

Up to now, all the chords you've formed yourself have been based on the Master Chord Chart (pages 27-30). The chord positions on the chart allow you to 1.) keep left hand movement to a minimum, and 2.) take advantage of many common tones. In future songs, you'll often find that certain chords will have to be played in positions other than those shown on the chart. A rule of thumb to keep in mind is

No matter where you play it, it's the same chord.

Figure 6 shows THREE possible ways to play the C chord. As you play each position, notice that the basic sound is still the C chord.

C	or	C	or	C
E		G		C
C		E		G
G		C		E

Figure 6

Four-note chords can be played in four positions, as Figure 7 shows.

G7	or	G7	or	G7	or	G7
F		G		B		D
D		F		G		B
B		D		F		G
G		B		D		F

Figure 7

Harmonic Continuity

This is a technique which helps you create a smooth accompaniment with a minimum of effort. It involves the use of common tones and various positions of the chords being played.

Three rules are presented in detail to help you achieve harmonic continuity in your playing.

RULE 1 — Connect common tones between chords as often as possible — even if a chord position must be changed.

Using the C, Am7, Dm7, and G7 chords in the positions shown on the chord chart, we have what is shown in Figure 8.

C	Am7	Dm7	G7	C
E (1)	E	F (1)	F	E
C (2)	C	D (2)	D	C
	A	C	B	
G (5)	G	A	G (5)	G

Figure 8

The common tones A and C in the Am7 and Dm7 chords are not in the same position. If the position of the Dm7 chord is changed, however, the result is as shown in Figure 9.

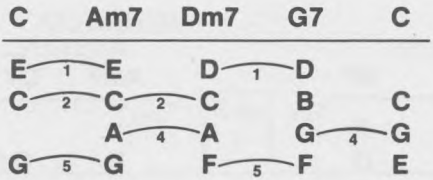


Figure 9

Once the G7 and C chord positions are also changed, we have common tones established and left hand movement minimized.

Occasionally, a situation will occur where there are no common tones between adjacent chords. In that case, observe the following:

RULE 2 — Where there are no common tones between adjacent chords, move the top note of the first chord to the nearest chord tone of the next chord, either above or below.

In Figure 10, there are no common tones between the Am7 and B♭m7 chords. In this case, the B♭m7 can move either up or down from the Am7 chord. Play both examples and use the one that sounds best to you.

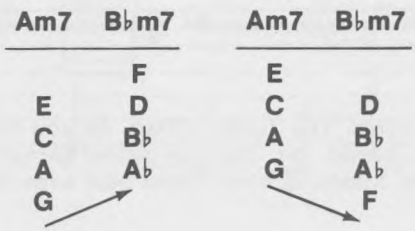


Figure 10

NOTE: Your decision above might be influenced by which chord follows the B♭m7 (in an actual playing situation).

As you work out harmonic continuities, you'll find that chords have a tendency to move downward (to the left) on the keyboard. This is natural; if the chords progress too far down the keyboard, however, they'll tend to sound blurred and indistinct. Try to keep all your chords in a keyboard area that allows you to clearly hear every note in each chord. The following rule helps you control the keyboard range of the chords:

RULE 3 — Change the position of a chord as long as the chord remains the same. As soon as the chord changes, the common tone principle (rule 1) must be observed.

This rule is illustrated in Figure 10, where the D7 chord is played in two positions in order to connect common tones with the chords around it.

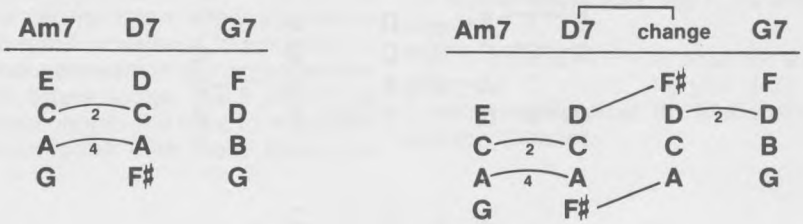


Figure 10

Ends of Phrases or Sections

There are some places in songs where the above rules don't always have to apply. These are the ends of phrases and, especially, the end of a section. Figure 11 shows the layout of a standard popular song in what is called AABA form (such as MISTY or ALLEY CAT) the X's show where the rules need not apply.

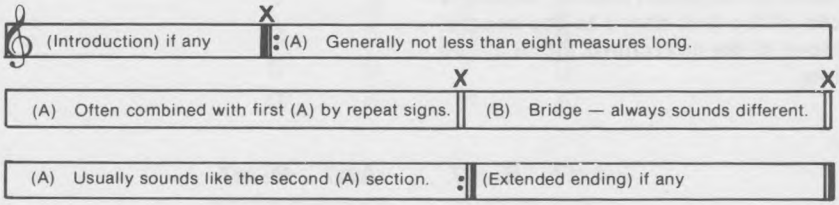


Figure 11

Keep this thought in mind: The rules stated previously are based on the positions shown in the Master Chord Chart. As you now know, all chords can be played in many positions; use them to your best advantage.

Softly, As I Leave You

Solo section: Clarinet or Flute

Accompaniment section: Guitar

Bass: String Bass or Flute 8

Other: Memory/Hold off, Rhythm — slow Swing

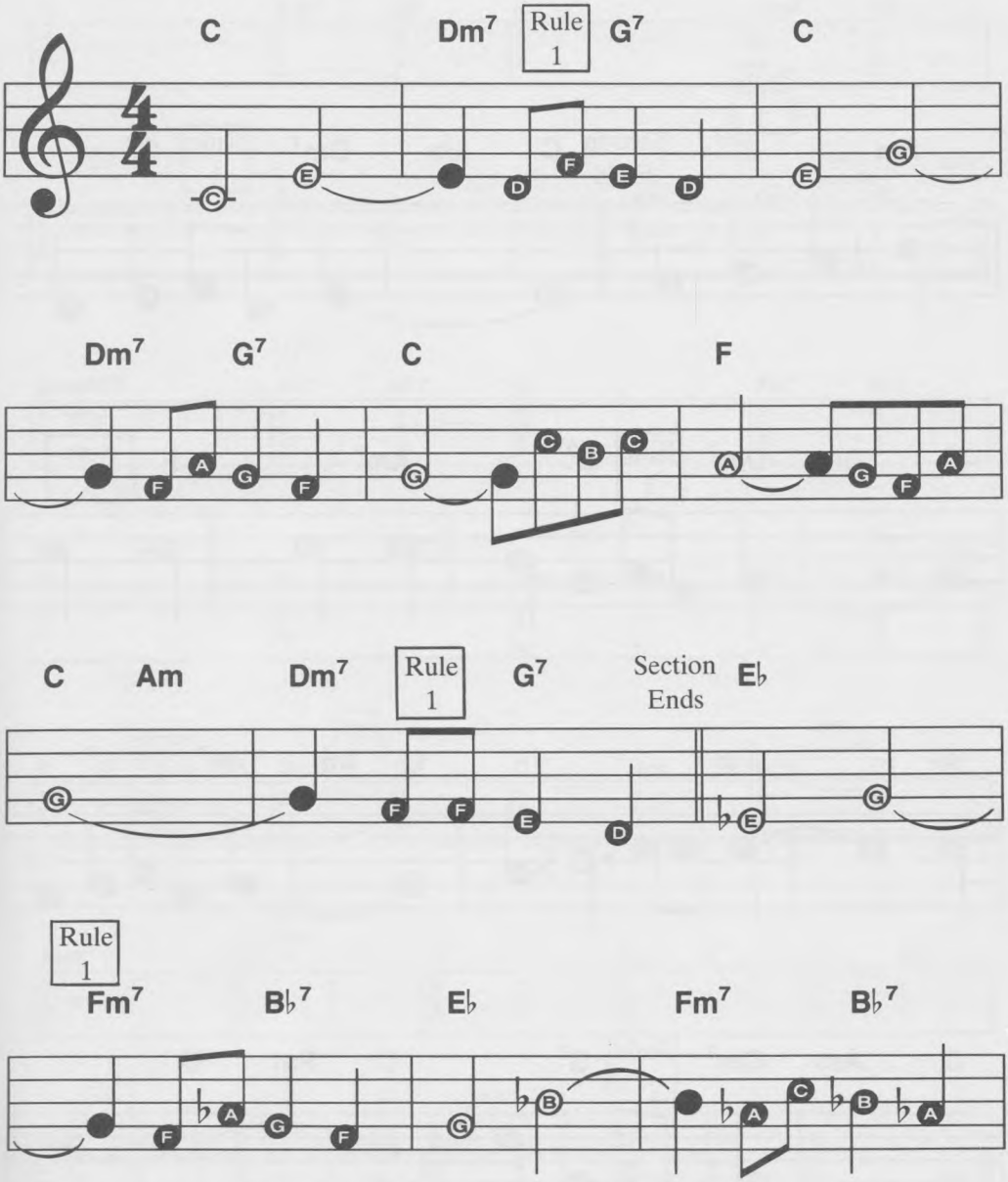
The ends of phrases and sections are indicated in this arrangement; the problem areas are, also. Rule 1 will work in quite a few places and Rule 2 and 3 will work at one place each. Try to decide for yourself which chord positions to use before you look at our solution on page 41.

Softly, As I Leave You

(Piano)

Original Italian Text by G. CALABRESE
English Lyric by HAL SHAPER

Music by A. DE VITA



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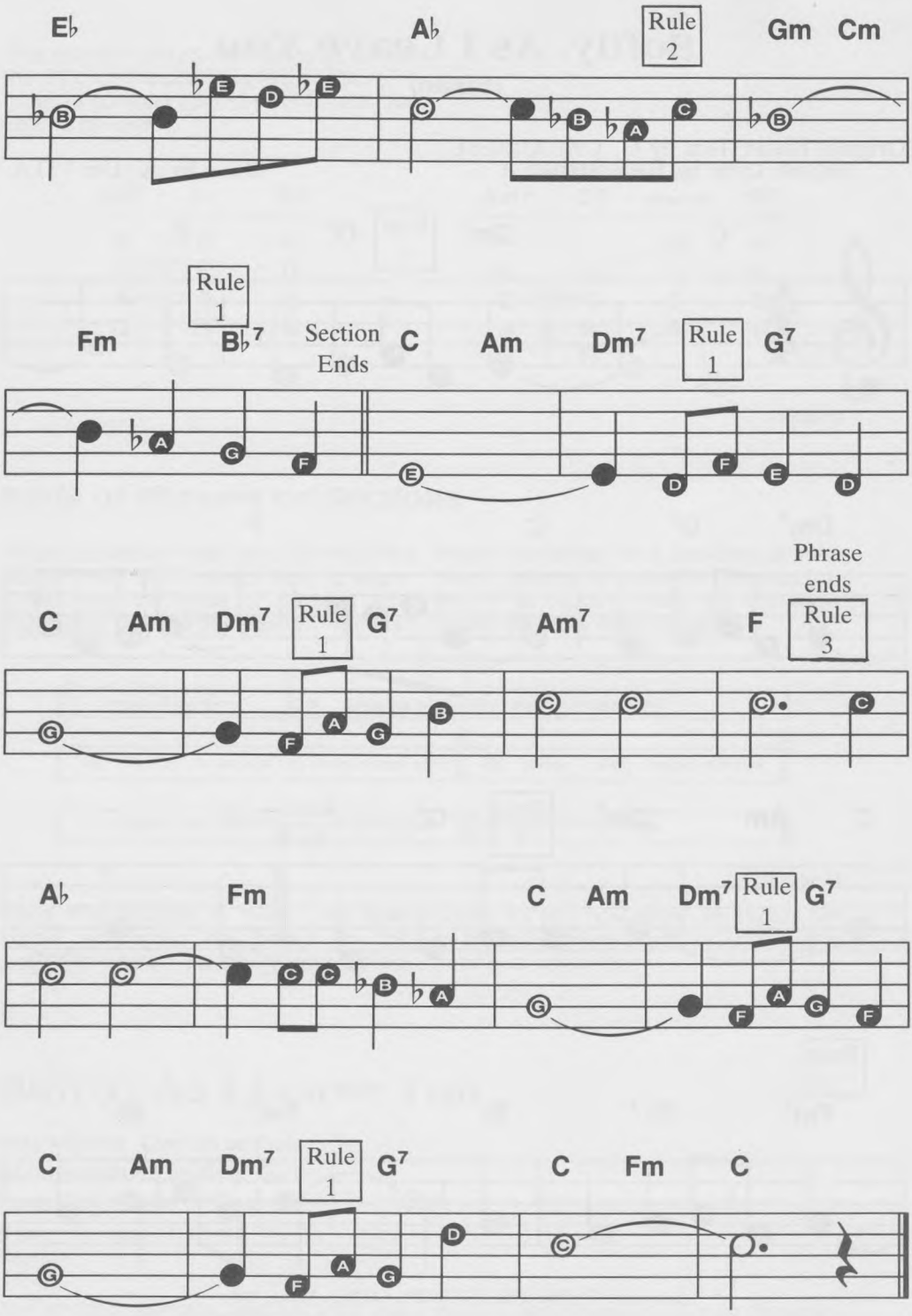

E♭
A♭
Rule 2
Gm
Cm
Fm
Rule 1
B♭7
Section Ends
C
Am
Dm7
Rule 1
G7
C
Am
Dm7
Rule 1
G7
Am7
F
Phrase ends
Rule 3
A♭
Fm
C
Am
Dm7
Rule 1
G7
C
Am
Dm7
Rule 1
G7
C
Fm
C

Figure 12 shows one way that harmonic continuity can be achieved in the accompaniment to SOFTLY, AS I LEAVE YOU.

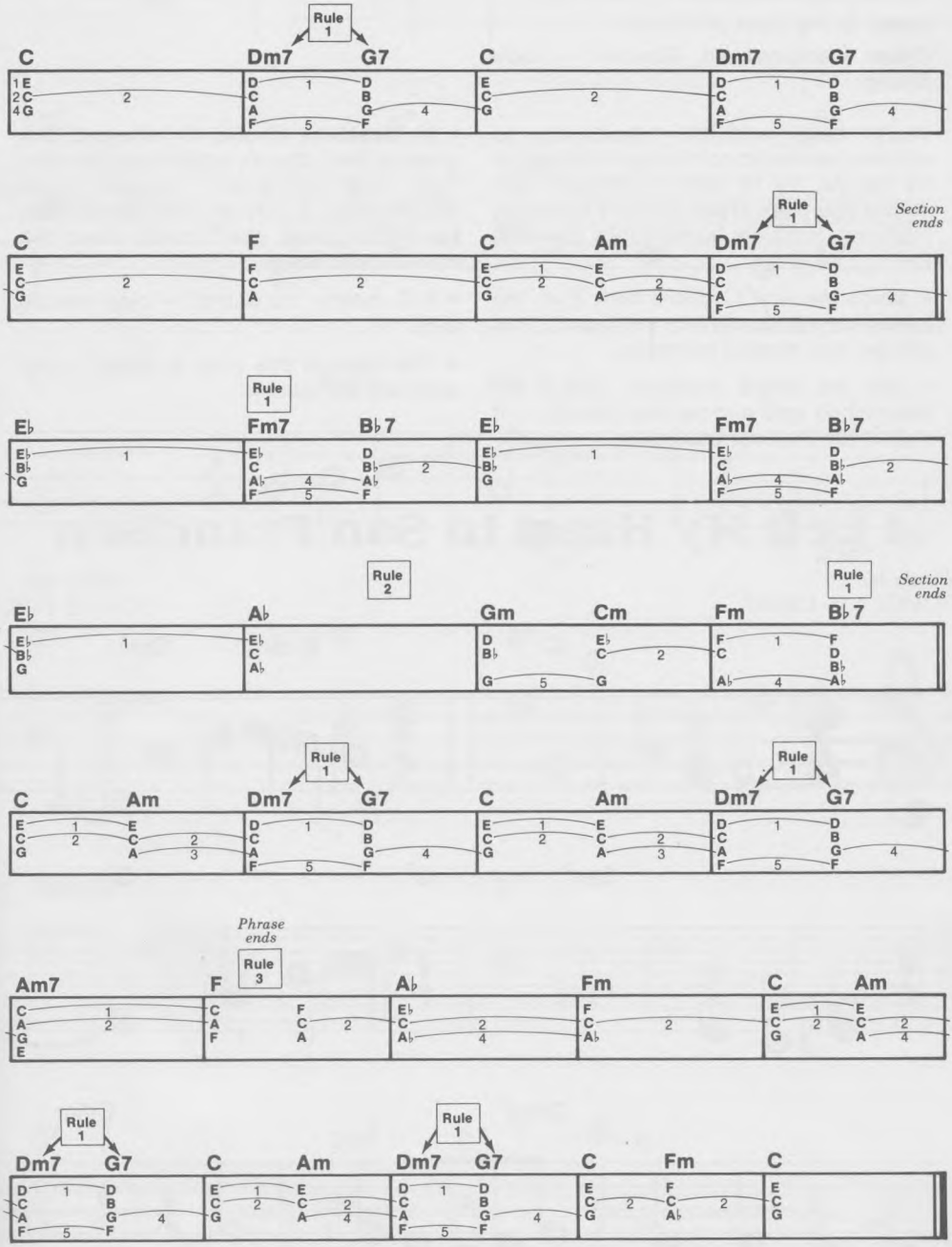


Figure 12

I Left My Heart In San Francisco

Solo section: Sax or Brass

Accompaniment section: Piano

Bass: String Bass or Flute 8

Other: Memory/Hold, Rhythm — slow Swing

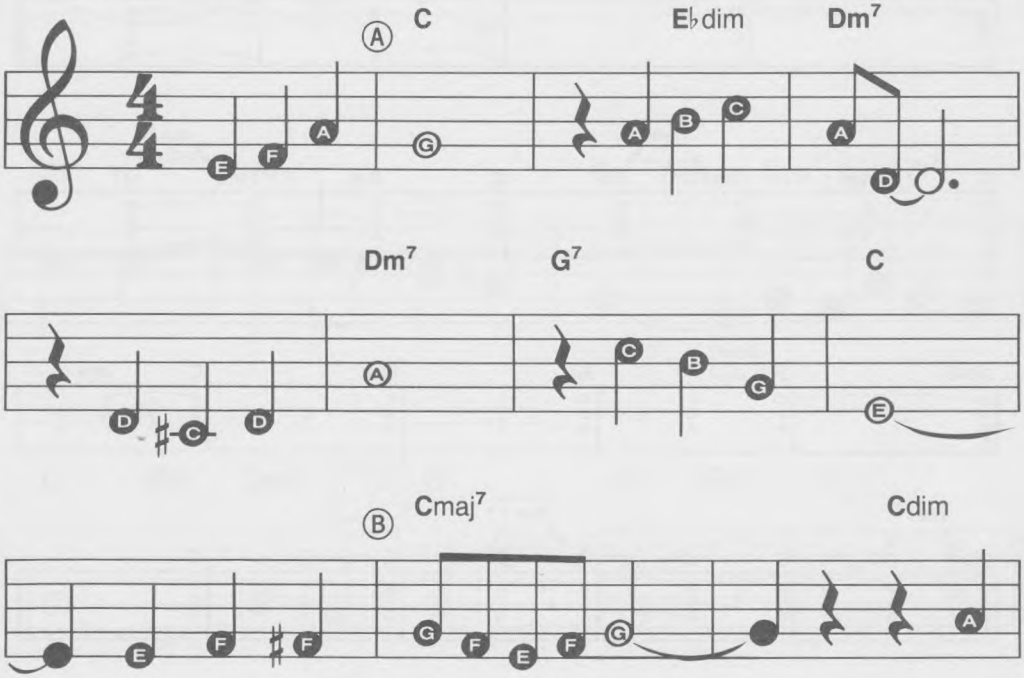
You'll have another opportunity to achieve harmonic continuity in this song. As before, try to work it on your own before you peek at our solution following the song. Here are some things to watch for:

- Voice the first C chord with E as the lowest tone (the only hint you'll get!). This will get you started correctly.
- Use the chart positions ONLY on diminished and augmented chords — it makes for the best bass part.
- In measures 10 and 11, where C dim goes to Bm7, there's a common tone that has two different names but, nevertheless, is played on the same black key. The chord chart briefly describes enharmonic tones.
- N.C. means "no chord" — play melody only.
- The form of this song is ABAC — the sections are marked.

I Left My Heart In San Francisco

Words by
DOUGLASS CROSS

Music by
GEORGE CORY



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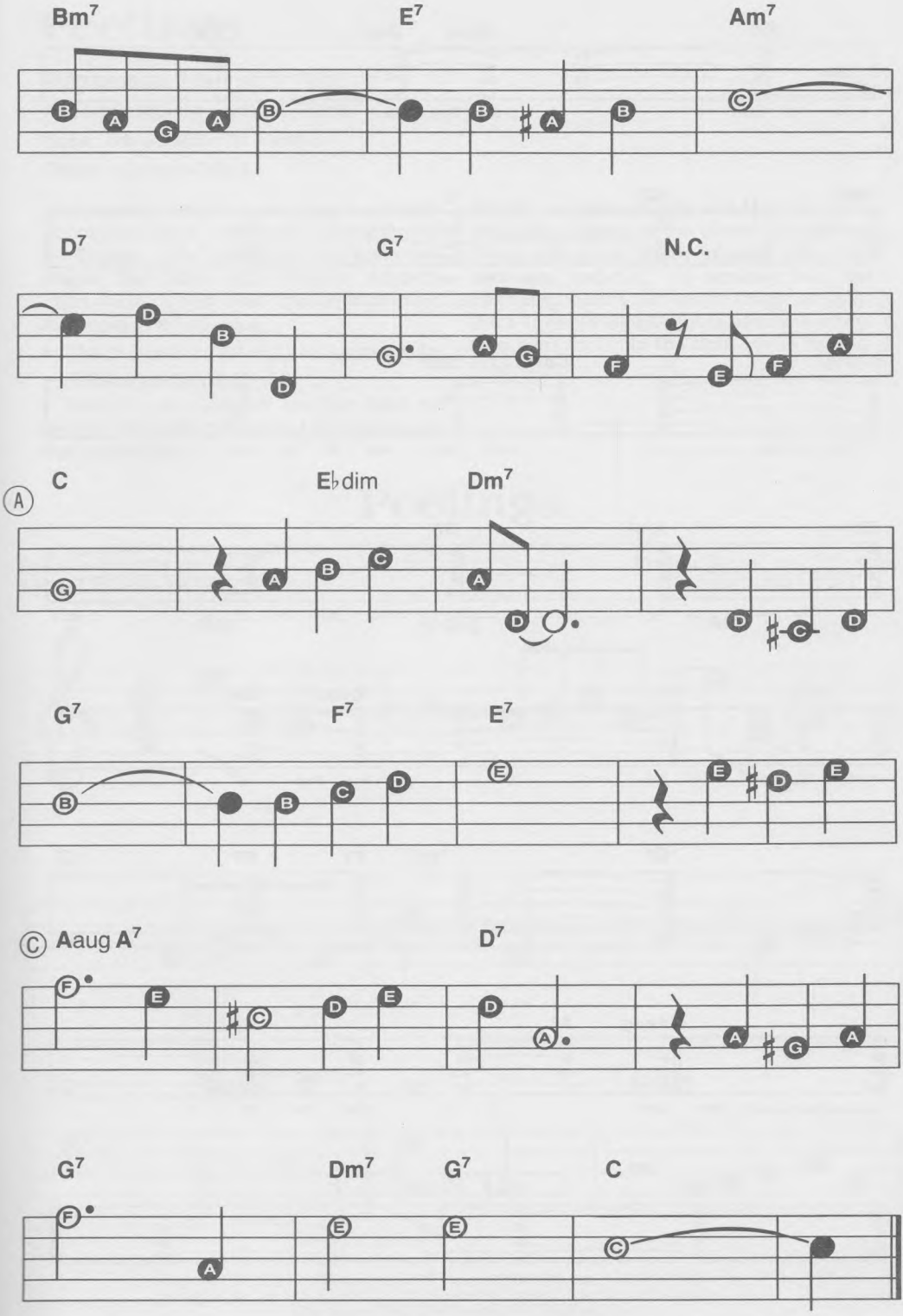
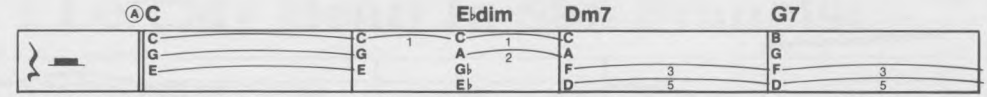
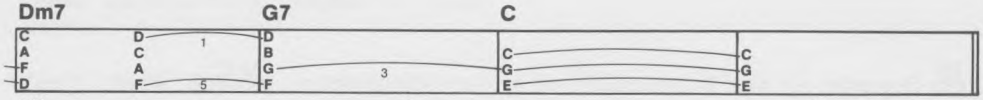
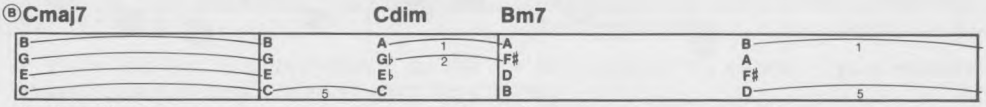

Bm7
E7
Am7
D7
G7
N.C.
A
C
E♭dim
Dm7
G7
F7
E7
C
Aaug
A7
D7
G7
Dm7
G7
C



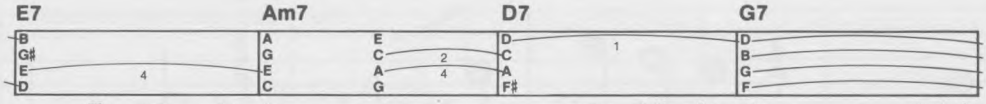
I left my heart in San Fran - cis - co. High on a



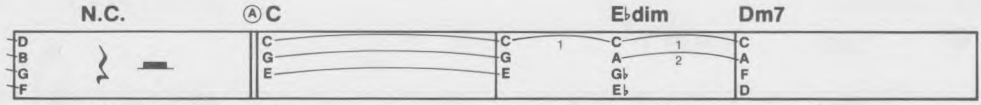
hill, it calls to me. To be where



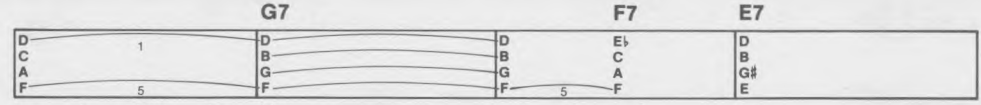
lit - tle ca - ble cars climb half - way to the stars!



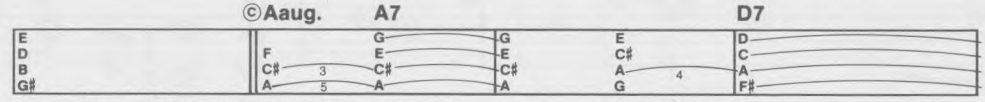
The morn - ing fog may chill the air; I don't



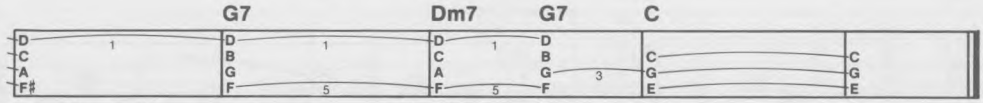
care! My love waits there in San Fran - cis - co,



A - bove the blue and wind - y sea.



When I come home to you, San Fran - cis - co,



Your gold - en sun will shine for me!

Figure 15

Feelings

Solo section: Clarinet or Flute
Accompaniment section: Piano
Bass: Bass Guitar or Flute 8
Other: Memory/Hold

As the final effort in creating a smooth accompaniment by way of harmonic continuity, let's return to the song we began the book with, Morris Albert's FEELINGS. Look over the arrangement and note the following:

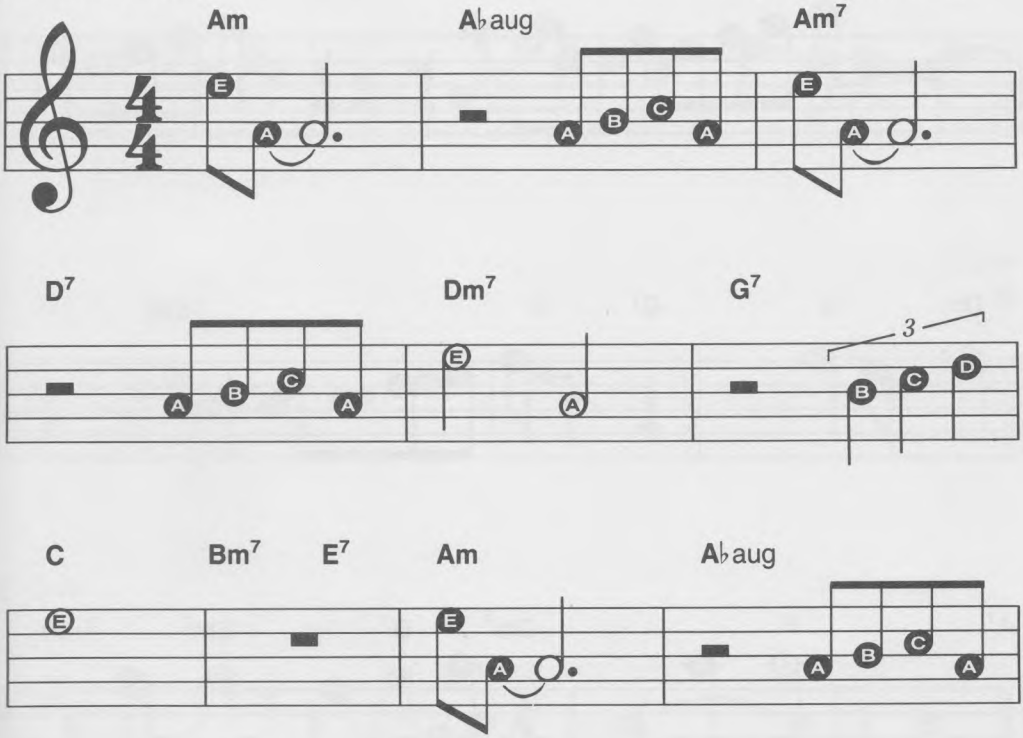
- The phrases are all eight measures long — mark these with an X.
- The *D.S. al Coda* is another kind of repeat; go back to the sign (𝄋) instead of the beginning.

Finally, certain chords call for a 5-4-2-1 fingering. Some of the chords following these are more easily played with, for example, a 5-3-1. To achieve this, try changing from your fourth finger to your third finger (4-3) without releasing the key (the Am7 to D7 in the first line is such a place).

Feelings

Spanish Lyric by
THOMAS FUNDORA

English Words and Music by
MORRIS ALBERT



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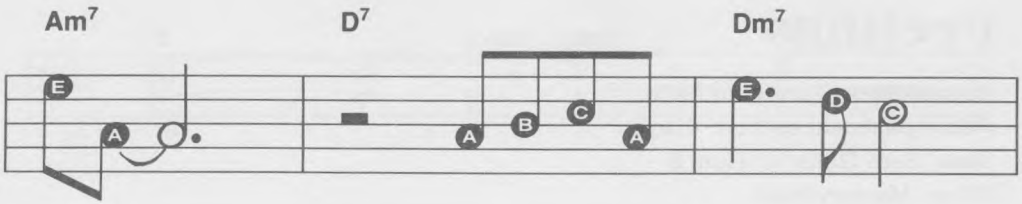
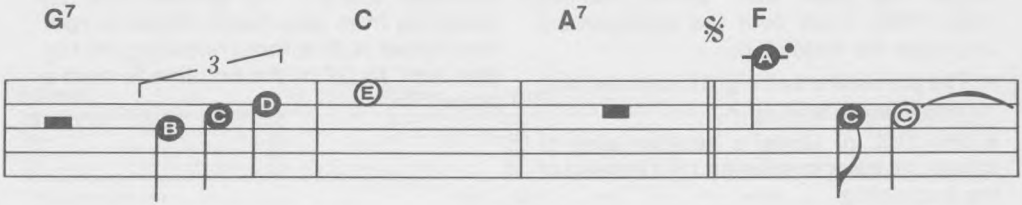
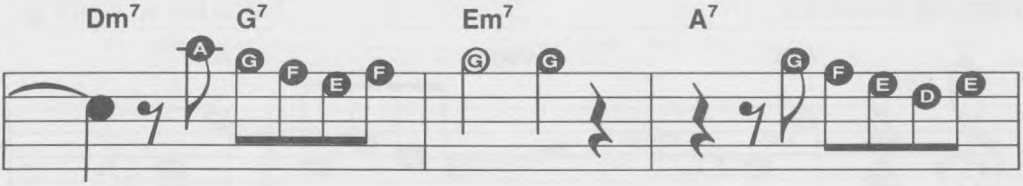
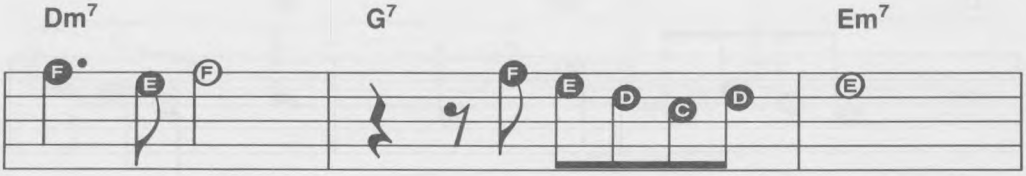
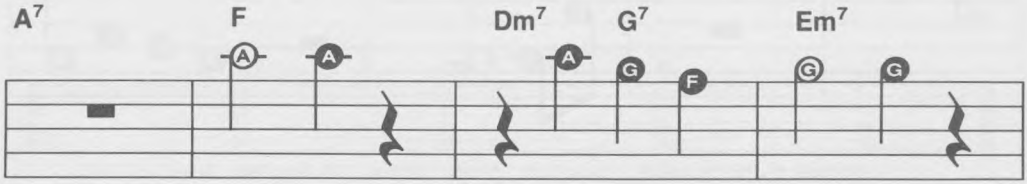
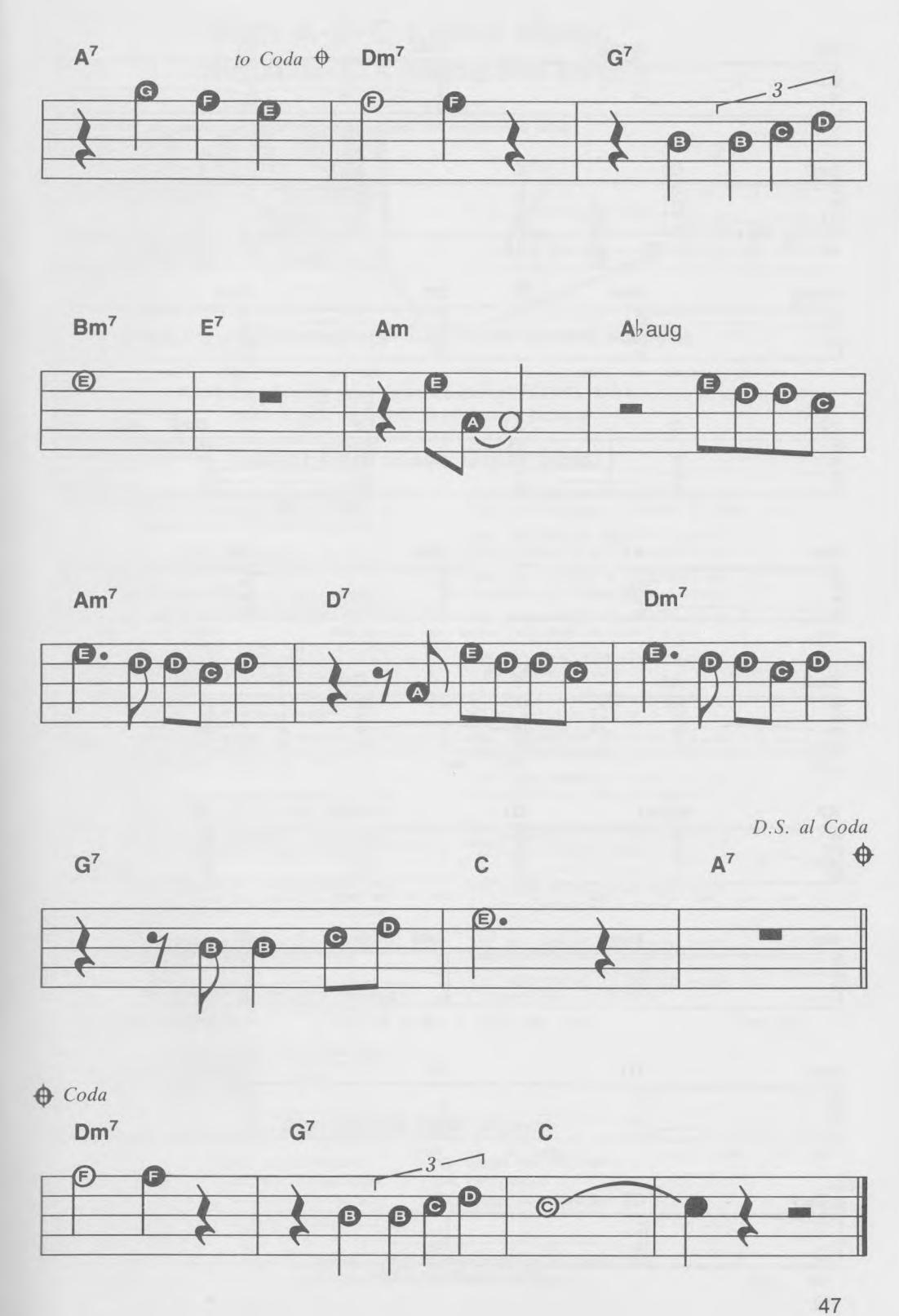

Am7
D7
Dm7

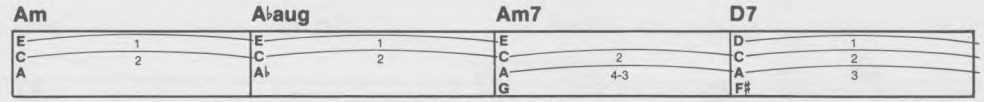

G7
C
A7
F
3


Dm7
G7
Em7
A7

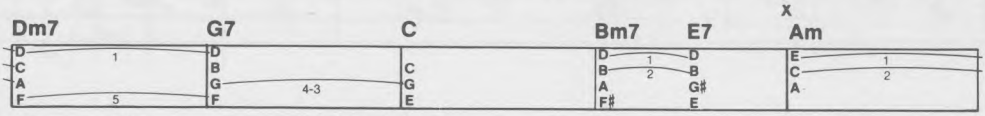

Dm7
G7
Em7


A7
F
Dm7
G7
Em7

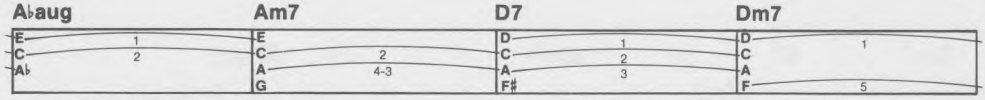

A7
to Coda
Dm7
G7
3
Bm7
E7
Am
A♭aug
Am7
D7
Dm7
D.S. al Coda
G7
C
A7
Coda
Dm7
G7
C
3



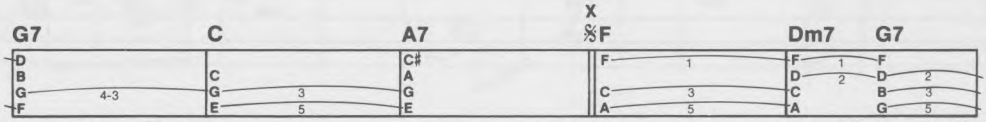
Feel - ings, ____ noth - ing more than feel - ings, ____ try - ing to for -



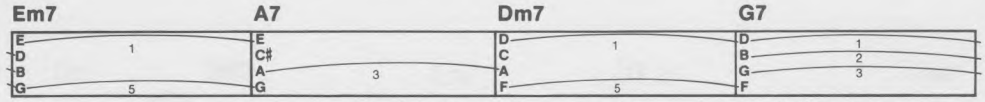
get my feel - ings of love. Tear - drops ____



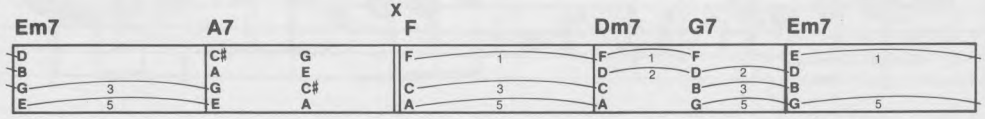
roll - ing down on my face, ____ try - ing to for - get my



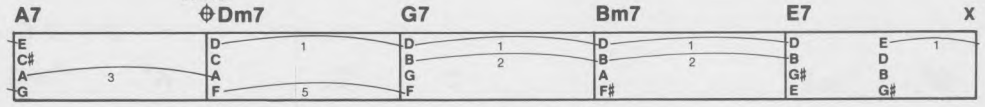
feel - ings of love. Feel - ings, ____ for all my life I'll



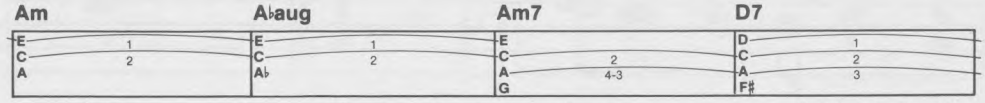
feel it. I wish I'd nev - er met ___ you girl; You'll nev - er come a -



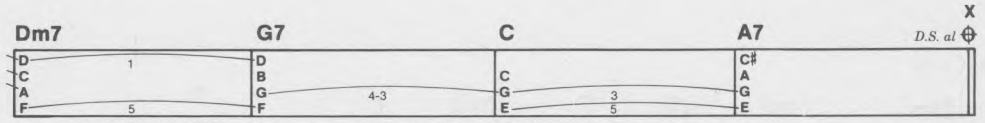
gain. Feel - ings, wo, wo, wo feel - ings,



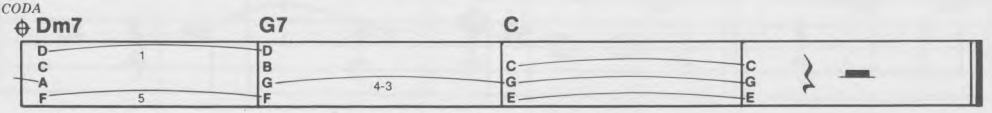
wo, wo, wo, feel you a - gain in my arms.



Feel - ings, feel - ings like I nev - er lost you, and feel - ings like I'll



nev - er have you a - gain in my heart.



feel - ings a - gain in my arms. ____

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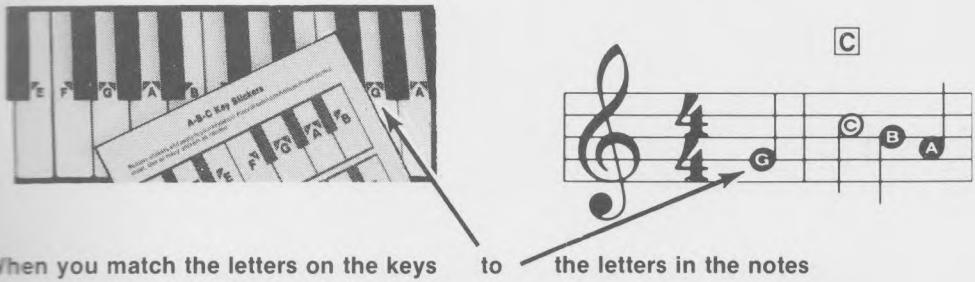

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